THE
SECTIONAL SYSTEM
OF
GENTLEMEN'S GARMENT CUTTING,
COMPRISING
COATS, VESTS, BREECHES, TROUSERS, &C.

BY

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("SARSFIELD")

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"*Neither in tailoring nor in legislating does man proceed by mere accident.*"—CARLYLE.

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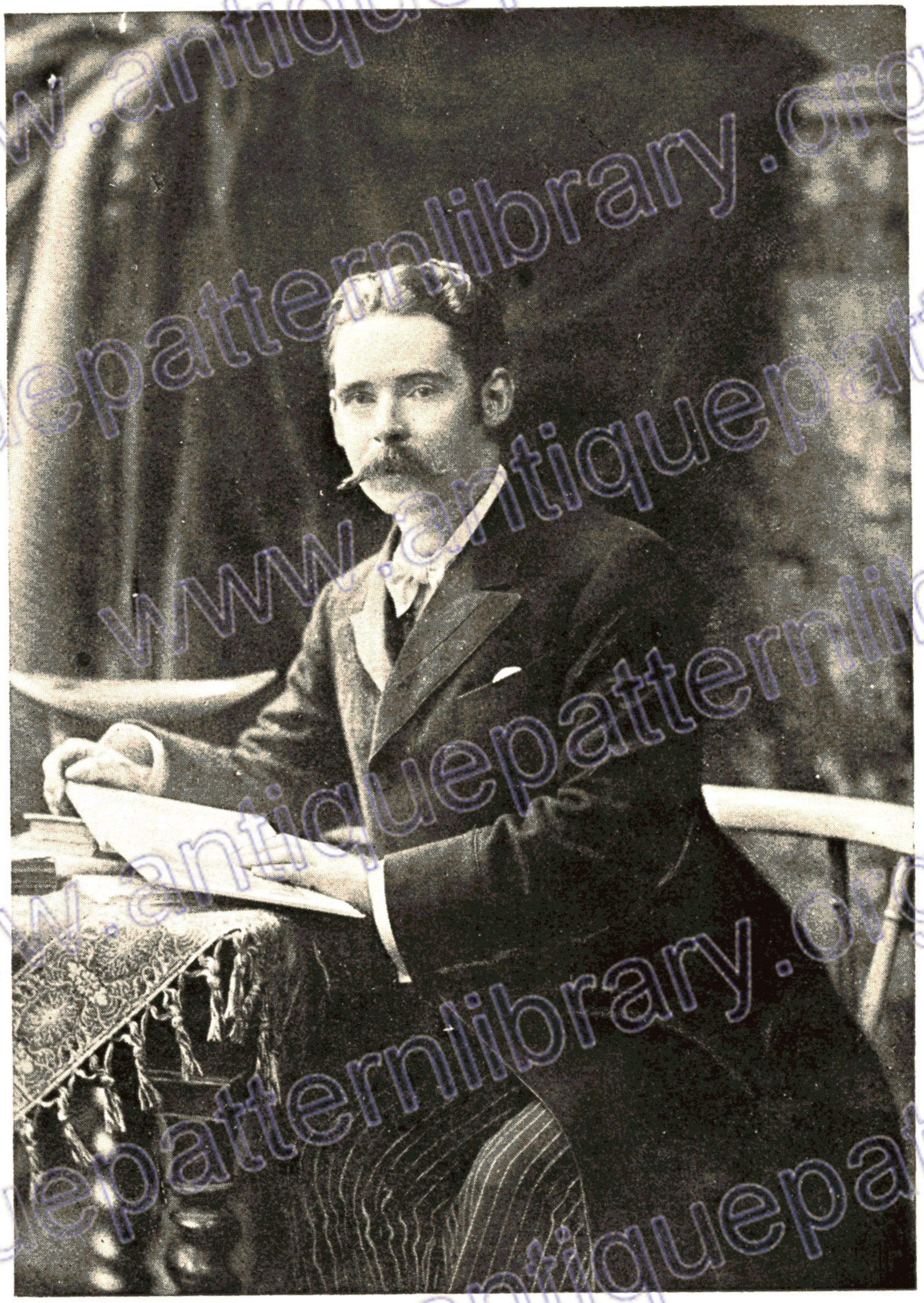


J. P. THORNTON

(*Sarsfield*).

PREFACE.

TO the preparation of the work here submitted to the tailoring trade I have devoted the spare moments of fully fifteen years.

When I first put the thread marks in this job, I had not the faintest idea of making it public property. To me it was a pleasant recreation in a direction to which all my inclinations tended—for I always delighted in recording on paper my trade impressions and experiences—and the pleasure of seeing it grow into order and completion was all I ever aspired to. As time went on, bringing with it many changes in my circumstances and surroundings, the irresistible pressure of events forcing me to successively relinquish the position of journeyman, foreman, and master, for the, to me, congenial occupation of professional teacher of cutting, the work that had been an amusement became an opportune text-book for my pupils, whose success and gratitude amply recompensed me for the time devoted to its preparation, and whose anxiety to possess it in book form has been the principal factor in hastening its present publication.

In claiming that this book is fully abreast of the times (apart from its intrinsic value as a system of cutting, of which the trade must judge) I am merely stating a self-evident fact, for no work anything like so comprehensive in scope, apart from its manifest excellence in printing and general presentation, has ever before been placed at the disposal of the trade.

If my aim in producing this work had been merely a mercenary one, solely influenced by pecuniary considerations, I could have broken it up into at least six books, for there is material enough here to do it, and charging the current market price for each, have netted more shillings than I will probably do under its present COMPLETE arrangement.

But the increase of my banking account has never been to me the first object in life, and therefore I have not been restrained in my ambition to produce a book that should serve my pupils as a finger-post to success, and be, as the French army was once described, "complete to a gaiter button."

In writing this book I have proceeded utterly regardless of all sartorial proprieties, looking at everything *from a practical standpoint*, and refusing to "bend my back and bow my head" to the susceptibilities of the anatomy-mad critics who will soon be slating my book because I fail to realise that the science so essential for medical men and midwives is the be-all and end-all of successful garment cutting.

In connection with this subject, however, I do not wish to be misunderstood. That some knowledge of superficial anatomy is indispensable to the student of cutting is a fact beyond the possibility of dispute, and one to which, in the section treating on disproportion, I have devoted such minute attention as to indicate my personal view of its importance. It is the policy adopted by many trade authors of filling their books with Latin phrases and the jargon of the dissecting room to which I demur, a glaring instance of which recurs to me as I write, in which a published system of cutting is prefixed by a "glossary" about twenty inches long, giving the Latin names for every bone, joint, muscle and ligament in the body—from the sole of the foot to the bump of veneration, the knowledge of which is about as useful to the tailor in his calling as would be the study of—say, Aristotle's treatise on metaphysics. My sole reason for being so outspoken on this subject is that I wish my pupils at the commencement of their careers to steer clear of all confusing theories.

As they progress in life, and *after* they have become successful cutters, they will find the study of the mechanism of the muscles a very interesting one, but not more useful in its practical application to tailoring than would be the science of—say, phrenology, which latter might, perhaps, teach them to fit their customers' heads better than the former would their bodies.

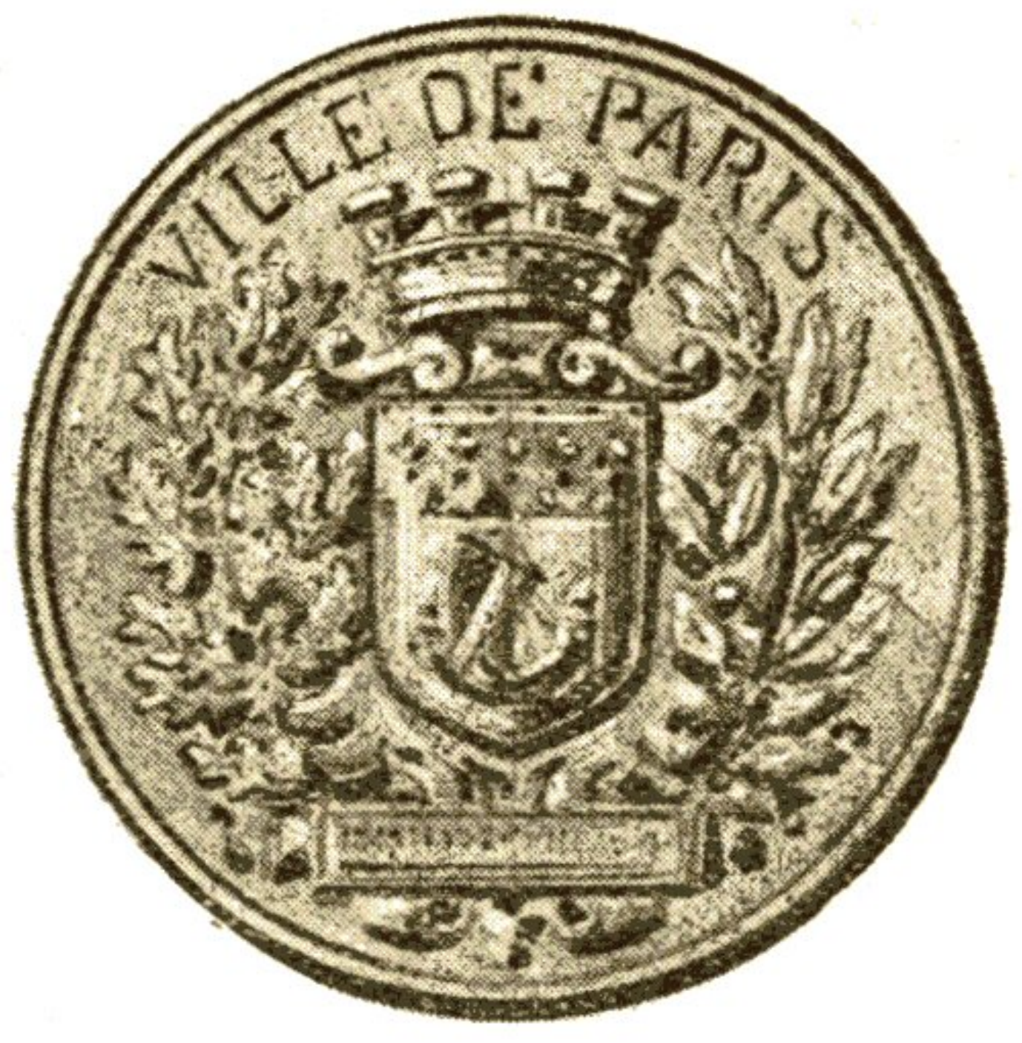
For the cutters of the future this book is mainly intended to constitute a starting-point.

THE DIFFERENCE BETWEEN LEARNING AND BEING TAUGHT A THING IS A GREAT ONE.

To learn from one's own experience is said to be the most instructive, but how many years of tedious and ofttimes disappointing experiment must be devoted to so intricate an art as garment cutting before even good average results are arrived at.

The intelligent student of this work, on mastering its details, will be in a position to *commence* his practice at the point where for the present its author has *concluded* his own.—J. P. THORNTON, *January 1st, 1893.*

The light which we have gained was given us, not to be ever staring on, but by it to discover onward things.—*John Milton.*



PREFACE TO THE SECOND EDITION.

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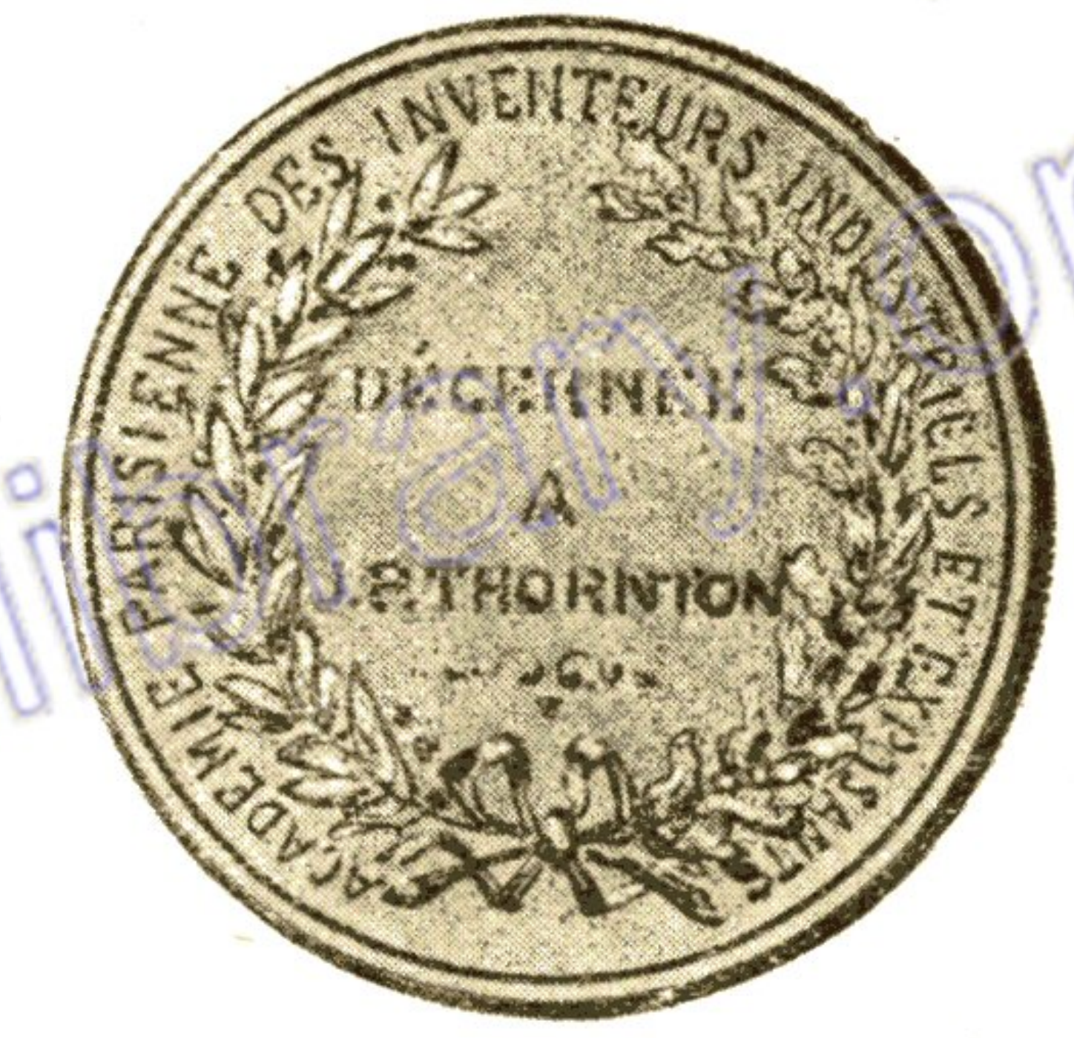
ACADEMIE PARISIENNE DES INVENTEURS INDUSTRIELS ET EXPOSANTS
DÉCERNÉE
A
J.P. THORNTON

WHEN last year I placed before the trade in book form my "Sectional System of Garment Cutting," I had not the remotest idea that I would be so soon called upon to prepare a second edition.

I felt, indeed, at the time somewhat dubious as to the reception likely to be accorded a book, that owing to the great cost attending its publication, should of necessity be sold at a price higher than that of any other current work on garment cutting.

That I knew the book contained ample value for the money, it would be affectation to deny, but I must confess that I was decidedly sceptical as to the probability of anything like an adequate public recognition of the fact that I was publishing a work, palpably of a scope more comprehensive than had ever before been placed at the disposal of the trade.

But my fears as to its success—viewed from a commercial standpoint—were fortunately not shared by my enterprising publishers, and the work was proceeded with regardless of expense; a first edition of ONE THOUSAND COPIES being placed upon the market. This was probably the largest edition that has ever been published of any book of the kind, as I know from an intimate knowledge of the facts connected with the publication of several of the best known works issued during recent years, and I awaited the result with considerable impatience.

I had not long to wait, for in seven days 200 copies of the book were sold, while in a little over twelve months, the orders received exceeded the whole number of the printed edition, a fact urgently necessitating a reprint.

From every city, and almost every town in the Kingdom, from the leading European cities, from the colonies, from America, from Africa, from China and Japan, came the orders, and later on the most encouraging recognition as to the practical value of the book.

And here "a strange thing happened" for instead of, as I anticipated, the acknowledgement of my labours being confined to the younger race of cutters, for whom the work was specially written, I found to my most agreeable surprise that the earliest indications of appreciation came from the veterans of the shears, who, animated by the fraternal spirit that is so marked a feature of our times, were not at all reserved in their expressions of praise and encouragement.

Following this striking expression of trade opinion, appeared an even more decisive evidence of the interest created by the issue of the system, for several of the leading Associations of Master and Foremen Tailors throughout England and Scotland, practically tested its merits by numerous lectures and discussions, the exhaustive nature of which may be illustrated by the fact that the Newcastle and Bolton Societies (according to the announcements in the trade press) devoted the whole of the Winter lecture season exclusively to the subject, and everywhere "the Sectional" commanded the allegiance of the most doughty of our trade champions.

In London the interest evinced in the System was also very great. At a crowded meeting of the London Alliance of Master and Foremen Tailors the arrangement of the system was most cordially approved. The Metropolitan Foremen Tailors' Society also had an opportunity of examining the system, with the result—to quote from the "West End Gazette" report of the meeting, that "the various drafts excited great interest, and the method met with general approval." The system was also submitted for the examination of the City of London Society of Master and Foremen Tailors, on which occasion the author described its various features, and received the unanimous thanks of the meeting.

Following these pleasing marks of approval, some provincial admirers of the system took the initiative in drawing up and formally signing a remarkable testimonial which the author preserves as one of his most valuable possessions. The list of signatures was rigidly confined to two, or at the most three, representative men from each of the trade societies, but even with this limitation, the document indisputably denoted the most unanimous approval ever bestowed upon a work of the kind.

This striking testimony to the merits of the Sectional System of Garment Cutting is set out as follows :—

"*Convinced that Mr. J. P. Thornton's 'Sectional System of Garment Cutting' is a work of real practical value and undoubted technical excellence, we have much pleasure in heartily recommending it to the favourable consideration of all engaged in the tailoring trade, and, as an indication of our appreciation, hereby append our signatures* :—

" **John Allen,** Secretary, Master Tailors' Association of Great Britain and Ireland ; **J. Purves,** Executive, Master Tailors' Association of Great Britain ; **W. E. Leggatt,** Secretary, National Federation of Foremen Tailors' Societies ; **W. W. Walter,** President, National Federation ; **H. Pakenham,** Ex-President, National Federation ; **Terence A. Flynn,** General Secretary, Amalgamated Society of Journeymen Tailors ; **F. George,** Editor, and **F. Green,** Secretary, of the 'West End Gazette' ; **J. Bradley Smith,** Executive, London Master Tailors' Benevolent Association ; **J. Thomson,** Author, 'Ladies' Costume Cutter' ; **Tom H. Sawyer,** Lecturer, National Federation ; **Sydney Thomas,** President, and **J. W. Sharp,** Secretary, Metropolitan Foremen Tailors' Society ; **Kenneth MacLean,** President, and **W. Lee,** Vice-President, London Alliance of Master and Foremen Tailors ; **R. O. Edwards,** Ex-President, City of London Society of Foremen Tailors ; **W. Graham,** London Tailors' Total Abstinence Society ; **C. Morgan,** London Foremen Tailors' Mutual Association ; **A. Nollar,** Secretary, London Tailors' Mutual Improvement Society ; **W. Clark,** Ex-President, and **G. T. Ebbutt,** Secretary, Edinburgh Foremen Tailors' Society ; **J. McGuiness,** President, **W. C. Skinner,** Ex-President, **John Kerr,** Secretary, and **W. Muir,** Treasurer, Glasgow Foremen Tailors' Association ; **J. Lorimer,** President, **S. Bamford,** Ex-President, and **J. P. Todd,** Secretary, Belfast Foremen Tailors' Society ; **C. Brockhill,** President, **Lauchlin Mackay,** Ex-President, and **G. N. Scott,** Ex-Secretary, Liverpool Foremen Tailors' Society ; **J. B. Cornwell,** Ex-President, **W. Macleod,** Secretary, and **A. Tocher,** Executive, Dundee Foremen Tailors' Society ; **J. Niven,** Secretary, Perth Master and Foremen Tailors' Society ; **P. J. Carroll,** Ex-President, and **J. Fryer,** Secretary, Leeds Master and Foremen Tailors' Society ; **G. Syme,** President, and **J. Hall,** Secretary, Aberdeen Foremen Tailors' Society ; **J. C. Hopkins,** Secretary, Birmingham Master and Foremen Tailors' Society ; **F. Hankins,** President, and **D. Wood,** Secretary, West of England Foremen Tailors' Society ; **W. A. Beer,** Secretary, Cardiff Master Tailors' Association ; **W. E. Jenkins,** President, and **J. E. James,** Secretary, Bolton Master and Foremen Tailors' Association ; **C. E. Jenkins,** Ex-President, Bolton Masters' Association ; **G. R. Pearson,** Executive, Halifax Foremen Tailors' Society ; **W. A. Herring,** President, and **R. Morrison,** Secretary, Manchester Foremen Tailors' Society ; **P. Forsyth,** Ex-President, and **J. Dempster,** Secretary, Newcastle-on-Tyne Foremen Tailors' Association ; **Marshall Stockdale,** President, and **J. Doleman,** Secretary, Nottingham Master and Foremen's Association ; **A. Langridge,** Secretary, and **T. J. Bradley,** Executive, Grimsby Master and Foremen's Society ; **A. Pardoe,** President, **F. S. Lucas,** Ex-President, and **A. S. Ireland,** Treasurer, Gloucester and Cheltenham Foremen Tailors' Society ; **W. H. Turner,** President, and W. **Foley,** Secretary, Sunderland and Shields Foremen Tailors' Society ; **R. Howbrigg,** Secretary, Sheffield Master and Foremen Tailors' Society ; **W. Stranks,** Treasurer, Leicester Foremen Tailors' Society ; **H. J. Sykes,** Secretary, Northampton Master and Foremen Tailors' Society ; **H. A. Hughes,** Ex-President, Barnsley Foremen Tailors' Society."

The above gentlemen, in their official capacity, represent an aggregate of about 20,000 Master, Foremen and Journeymen Tailors.

But almost as remarkable, judged by past events, was the reception accorded the method by the various continental combinations of tailors, who generally discussed its features as minutely as did the British tailors, and one fine morning, to the author's intense astonishment, he awoke to find himself famous, and honoured by a formal notification, signed " President : E. de L'Aigle des Masures, Chevalier de la Légion d'honneur," the terms of which were as follows :—

" Parisian Inventors' Academy, Office, 28, Rue Serpente, Hôtel des Sociétés Savantes.

" Sir—We beg to inform you that the Academy has conferred upon you the title of HONORARY MEMBER (Membre d'honneur) with award of the FIRST CLASS DIPLOMA AND THE GREAT GOLD MEDAL.

" (Signed) E. BŒTTGHER, Président Directeur."

The foregoing facts I publish merely as a RECORD of the events attending the first publication of my book, and not as a gratification to the spirit of self-conceit that to a greater or less extent afflicts all the sons of Adam : an assertion that I trust may not be discounted by the fact that I consider the recognitions accorded to those who labor in the arts of peace are to be prized even above those gained in the art of war, and that I am as proud of my gold medal for success in cutting coats as the most valiant of soldiers who parades a silver one for his aptitude in cutting throats.

* * * * * *

Taking advantage of the publication of a second edition, I have enlarged my book by the addition of several garments, either considered unnecessary or not generally used when the first issue was prepared. I have also materially extended the information and diagrams devoted to the consideration of special garments. This addition, in the case of the Naval Garments alone, amounts to no less that 86 new diagrams. Not the least of the improvements in this edition is the classification and extension of the list of contents, which, in the first issue, was very inadequate, entailing a weary searching of pages to discover the required information.

The section dealing with Disproportion has also been beneficially extended, in both letterpress, diagrams and original drawings of figures ; and, on the whole, I feel satisfied that according to my lights I have done my best to encourage and render simple and complete the study of an art of such wide-reaching and universal importance as that in which myself and readers are assiduously engaged.

December, 1894.

J. P. THORNTON.

To the Student.

Read not to contradict or refute, nor to believe or take for granted, nor to find talk or discourse, but to weigh and consider.—*Bacon*

As this work has been carefully elaborated with a view to rendering it complete as a self-instructor, it may not be considered out of place to tender a few words of advice as to the plan of study most advisable to adopt for the purpose of insuring a thorough knowledge of the System.

In the first place, then, the student should attentively read the article on measurement (page 6) as far as the line level with the top of arm-holes of figures 2 and 3 and ending with the words "corrected by judgment."

The student should next proceed to draft the Frock Coat model shown on plate 2, and in accordance with the instructions given on page 6.

The first drafts are best produced strictly by the divisions of the breast measure, a plan which makes the student familiar with all the lines and points, with the least possible amount of confusion.

As soon as the method in its lines and points is thus *thoroughly understood*, and the student can draft cleanly and expeditiously, and without reference to the book, he should next study the remaining instructions in the article on "Measurement" page 6.

The student will then be in a position to work from the "shoulder" scales, and should take every opportunity of measuring those around him, so that he may experiment with *actual* measurements, a plan that will render his work more practical and less monotonous than working from imaginary quantities. In the absence of actual measures, those set out under the heading of "Average Measurements," will be of the greatest advantage, as they have been carefully based upon measurements taken direct on the bodies of a number of individuals.

Once the student possesses a knowledge of the various divisions used in the System, and also the manner of utilising the shoulder measures, the most difficult part of his task will have been performed, and he may simply take all the garments from plate 2 onwards in their proper order, and as the changes in the System necessary for producing the different styles have been carefully graded, a thorough knowledge of its working will be gradually and almost imperceptibly obtained.

As a last word I ask the student to have *FULL CONFIDENCE* in this system. It is based on established principles that, after much deliberation, experiment, and practical experience, I consider the most logical and safe. It has been constructed with a view to obtain accurate results in the simplest manner possible. It is self-varying, leaving less to the judgment of the operator than any system hitherto published, and is comprehensive in all essential details. It has been published simultaneously in five European languages, has been taught to, and successfully practised by numbers of pupils of all nationalities, and has been stamped by the warm approval of many of the most successful cutters of the day. Lastly, it may not, in these days of commercial speculation and purchasable assurance, be superfluous to add that *it is exclusively the work of a practical tailor*.

Many experienced cutters may probably consider the advice and encouragement above given as unnecessary, but writing as a professional teacher of cutting, with much experience of the capabilities and requirements of the average student, *I KNOW* that this page *is* an essential one. Students of cutting to be successful require not only a knowledge of points but the most careful *guidance* as to their studies. It should not be forgotten that in the words of an American philosopher "it is impossible to pour a quart into a pint measure." The application of this saying is obvious.

* * * * * *

You may live simple, manly lives, speaking your own thougths, paying your own way, and doing your own work, whatever that may be You will remain gentlemen as long as you follow these rules, if you have to sweep a crossing for your livelihood. You will not remain gentlemen in anything but the name, if you depart from them, though you may be set to govern a kingdom.—*Thomas Hughes.*

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THE
SECTIONAL SYSTEM
OF
GENTLEMEN'S GARMENT CUTTING.

BY

J. P. THORNTON.

INTRODUCTORY.

——:o:——

IT is something surprising to reflect upon the variety of systems of garment cutting devised by ingenious authors and introduced to the trade during the last fifty years.

During this period the number of ‘ entirely new and original ” methods of garment cutting, each purporting to be an improvement upon its predecessors, and each asserting its claim to the honour of embodying some infallible specific for all the ills that systematic garment cutting is heir to, have been most remarkably numerous.

That many of these methods were the work of thoughtful and practical tailors goes beyond dispute, while it is equally certain that the vast majority were merely of the most superficial and unreliable character, the basis of construction being about as consistent as the logic of a nursery rhyme.

It is not necessary to detail here the many trumpery delusions conceived and advocated by system makers of all nationalities; "Cæsar and Pompey are very much alike, especially Pompey;" more to the purpose will it be if we take a brief survey, a bird's-eye view; of the *principles* underlying the parent systems, beneath the wings of which the brood of fragile fledgelings cluster for shelter.

The consideration and intelligent comparison of these *principles*, is one of the most important subjects to which the early attention of the student of cutting can be devoted, as upon the results of that selected, depends, in a great measure, his future success. It is just this mastery of principles that makes one cutter the superior of another, as such knowledge renders him resourceful in providing against the difficulties that continually confront even the most skilful and experienced.

The various systems of garment cutting at present in use may safely be divided into three distinct schools, founded upon three distinct principles:—

1st, Breast Measurement.
2nd, Sectional Measurement.
3rd, Direct Measurement.

Although it is probable that the latter is the most primitive method of cutting—viz., measuring direct from point to point of the figure and transferring the quantities thus obtained direct to the draft; still, the first mentioned principle of breast measurement may fairly be described as the earliest that became embodied in a *system*, as we now understand the word, and as such must claim our first attention.

BREAST MEASUREMENT SYSTEMS

May be defined as methods of cutting in which all the points producing the outline of the garment are found by certain proportions of the circumference of the chest—thus, roughly speaking, the front of scye is located at two-thirds, the depth of scye at one-half, &c., &c.

The defect inherent in, and inseparable from, the breast measurement principle, is its palpable uncertainty in locating the *depth* points of a garment. A pure, unadulterated, uncompromising " Breast " system, will give as deep a scye for a dwarf standing four feet high and thirty-six inches round the breast, as it will for a giant of the same breast measurement standing eight feet high. This, of course, is so apparant an absurdity that no tailor would hesitate to make radical alterations in the direction that his judgment would suggest. This judgment, by the way, is an indescribable something, a mysterious faculty varying in individuals, by which tailors attempt to extract " sunbeams from cucumbers," or, in other words, rectify the uncertainties of their imperfect systems.

In falling back upon this wonderful agency, however, it must not be overlooked that the cutter throws overboard the *principle* of breast measurement, which he perforce must do, as, to rely upon it in producing a garment for a disproportionate figure, is no more logical than if a scale were found by the circumference or diameter of the waist, or even, as I have elsewhere written, by proportions of the tail length of the wearer's dog.

It might here be mentioned that on the breast measurement school of cutters may be placed the serious responsibility of deluging our trade literature with the scientific terms and anatomical phrases current in the dissecting rooms of the medical faculty.

This habit seems to have originated with the writings of Dr. Wampen, and has been perpetuated by a school of cutters who have endeavoured to out-Wampen Wampen in the unrestricted use of abstruse—and to tailors wholly unnecessary—scientific formulas.

The absurdity of this preposterous affectation I can illustrate by an incident which recently came under my notice during a visit to one of our metropolitan police courts.

The worthy magistrate who presided on the occasion happened to be "trying" an assault case, the victim of which, owing to the injuries received was unable to be present.

Previous to remanding the accused, medical evidence was tendered, and the doctor concerned in the case—a most profound and dignified looking gentleman—related in detail the nature of the injuries received. This most appalling list he recited in a truly professional manner. He told the court that the "acromion" was dislocated, that the left "scapula" was broken, that "the proximal end of the terminal phalanx of the index finger was crushed," and that severe damage was done to "the anterior extremity of the left foot."

"What do you mean by that," said "his wusshop" testily. "I mean the great toe," said the scientist. "Then why didn't you say so," said the justice, amid loud laughter in court.

The incident above related often recurs to me on reading the works of some of our trade writers, who seem to entertain the greatest aversion to using so homely and generally understood a phrase as, say, the seat measure, while they can describe it as "the circumferential dimension of the gluteal superficies."

* * * * * *

SECTIONAL MEASUREMENT.

The defects attendant upon the breast measurement principle, and the uncertain results accruing from the exercise of the diverse judgment of various individuals, created a want which the school of cutters working by sectional measures endeavour to supply. Instead of taking the breast measure as a basis for defining both depths and widths, they utilise it merely for defining the actual *size* of the garment across the chest, and, by the aid of supplementary measurements of the various sections of the body, locate the points of their drafts in accordance with the formation, proportionate or otherwise, of the individuals they undertake to fit.

The student of the "Sectional System" here offered to the trade will observe that the title aptly defines its basis of construction, the supplementary measures taken, and their mode of application being such as in my opinion (an opinion founded on a varied experience of practical tailoring) affords the greatest aid in providing for all the necessities of accurate garment cutting.

DIRECT MEASUREMENT SYSTEMS.

The school of direct measurement cutting, as previously stated, is probably the oldest method of cutting. Common sense can lead to no other conclusion than that the old-time tailors, when producing their garments, measured (whether by inch tapes or other means is of no moment) their customers from point to point, as a carpet planner at present measures an irregularly formed room, and arranged or shaped the cloth to harmonise with the dimensions thus obtained. The careful housewife who puts a new ceiling in the pants of her hopeful son may be adduced as an example of pure direct measurement cutting. With the string of her apron she carefully measures the extent of the hole laterally and vertically. She next cuts a piece from the upper or out-of-sight portion of the garment, carefully shapes it to agree with her measures; as carefully transplants it, and lo! the new ceiling, if unpleasing to æsthetic taste, is at all events a durable one.

Not the least telling of the arguments fairly used against the direct measurement principle is the considerable time occupied in securing the large number of measures necessary. To this objection might be added the very pertinent one as to the difficulty of keeping the customer immovably in position for such a time.

Compaign, who was one of the ablest pioneers in the school of direct measurement, advocated the taking of no less than 24 measures, a number, however, that has been overshadowed by a scientific gentleman from Roumania who recently favoured me with a visit.

This would-be benefactor to the trade, explained to me through the medium of an interpreter, that he has devised a flexible steel appliance which properly secured on the body by the aid of sundry bolts, bands, and buckles, defined no less than 32 points, all of which he contended were indispensable in securing a perfect fit.

Many of these measures, as I endeavoured during sundry lulls in his volubility to demonstrate, were most glaringly superfluous, and notwithstanding his emphatic assertions as to the success he had experienced through the use of his method, I could not avoid thinking that so far as his measures were concerned he was in the same predicament as "Ta Pherson," a Scotch chieftain, whose "tail," or clan, we are informed, consisted of "four-and-twenty fighting men, and five-and-twenty pipers."

It is true that the rough-and-ready direct measurements of our fathers have in our days been reduced to method in a systematic manner, and direct measurement cutters take measures in various directions on the body, and infuse them into their work with frequently very good results. But the feature in the direct measurement principle rendering it at all times dangerous, is the fact that in taking definite measures from point to point over so mutable a form as the human frame, error in quantity is at all times likely to occur; while, worse still, such error is transferred *direct* to the draft without any diminution such as would occur in a divisional system.

In divisional systems an error in measurement is neutralised in their working or development. If a shoulder or breast measurement is taken, say, one inch too large, this inch is broken up into sixths, eighths, twelfths, &c., and imperceptibly distributed over the entire outline, so that too large a measure merely produces an easy fitting garment and too small a measure a close-fitting one. The general form and *the balance of the coat* are unaffected. An error of an inch in a direct measurement system, on the other hand, would be fatal, as it would be confined wholly to the section in which the mistake occured.

Certain short direct measures, in which mistakes can scarcely occur, are useful as checks, used in combination with a good divisional system, but as a principle standing on its merits, it is in most cases impracticable, and far too risky for general adoption. Granted, for argument sake, that in the hands of a skilful operator the results, controlled by judgment, may be satisfactory, still no one will be courageous enough to assert that the principle is a safe one for the adoption of the inexperienced student.

* * * * * *

THE SUPPLEMENTARY MEASURES RECOMMENDED.

Having thus glanced at the various methods of cutting in use, and given reasons for preferring "Sectional Measurement" as a basis, I will, as briefly as possible, specify the extra measurements necessary for guidance in producing an outline corresponding with the figure measured. These measurements are mainly affected by the position of the arms on the body, one of the most important features that can be taken into consideration by tailors, and any system of cutting which disregards it, may be at once stamped as inadequate.

A figure whose arms are forward, such as the stooping one, requires a forward scye, a wide and long back, and a reduced or contracted chest. A figure of the erect type, whose arms are backward, requires, on the other hand a backward scye, a small and short back, and an extended or expanded chest. A figure whose arms are set low on the body, as in low-shouldered figures, requires, broadly speaking, a deeper scye; and a figure whose arms are set high on the body, as in square shoulders, requires a higher scye than the normal. These are truisms, and a systematic arrangement such as this, which, in all cases, by simple divisions of actual measurements, locates the arm-hole strictly in harmony with the actual position of the arm—whether backward, forward, high, or low—must be conceded as going far to place garment cutting beyond the region of conjecture and uncertainty.

The best system is the one that leaves the least to judgment.

To secure the advantages attendant upon a proper location of the arm-hole, I adopt two shoulder measures, which, to avoid complication in allowing for seams, are taken *over the coat.*

THE FIRST MEASURE (and the one in most general use for divisional purposes) I define, for purposes of instruction. as the *width shoulder measure.* It is taken from opposite the back pitch on the closing seam of the back, over the shoulder, down to the front of the arm-hole, and backward, under the arm, to the starting point (see Figure 2, plate 1). In well-developed shoulders requiring additional space from the closing seam to the front of the armhole, this measure is always large as compared with the breast measure. In normal cases it amounts to three-fourths of the total of the breast measure. Thus a 27-inch shoulder is normal to a 36-inch breast, a 30-inch shoulder to a 40-inch breast, &c., &c. To provide a working scale which will fix all the widths of the garment, two-thirds of this width shoulder measure is taken. (See article on "Measurement," page 6). Thus the 27-inch normal shoulder supplies a width working scale of 18, a quantity agreeing with the breast measure. Should the shoulder measure be small in relation to the size of the breast, two-thirds of it will give a smaller scale than the breast measure would afford, and, if large, *vice versa.*

THE SECOND SUPPLEMENTARY MEASURE I define as the *Depth Shoulder Measure.* (Figure 2, Plate 1). It is taken from the nape of the neck, or where the top of the closing seam meets the collar, down over the front shoulder, close up under the arm and backwards in an upward direction to the starting point. In normal figures this measure may be taken as one inch more than the width shoulder measure. In the case of low shoulders (figures whose arms are set low on the body) this measure is relatively long, and in the case of square shoulders (where the arms are set high) the measure becomes short.

On the first publication of the "Sectional System," this measure was utilised in forming a distinct depth scale, but finding by repeated experiments that identical results could be arrived at in a manner less confusing than by the use of two distinct dividends, I have in this edition fixed all the points by the *width* scale, with the exception of the distances between H and I, and U and V, (see succeeding diagrams), which are determined by the amount of difference existent between the "width" and "depth" measures.

A THIRD SUPPLEMENTARY MEASURE for securing accuracy of "Balance" is taken from a point on the waist line level with the front of scye, to the hollow of the waist at the closing seam of back. Full particulars as to the method of taking and utilising this measure are subsequently given under the heading of "Balance."

These supplementary measures are, in the case of disproportionate figures, of the greatest possible utility, and the systematic manner in which they are utilised distributes the material in harmony with the special formation of the figure, as it accurately arranges the necessary deviations for high or low shoulders, stooping or erect forms, as well as providing for all degrees of excessive or insufficient muscular development.

The number of measures taken to ensure these most essential features are comparitively few, as the student enlightened by the remarks under the heading of "Direct Measurement Systems," will be in a position to realise.

To secure the best result, the taking of the supplementary measures advocated in this system is imperative; but as the conditions of modern tailoring will not, at all times, allow the cutter to take his own measures, he must necessarily be competent to *calculate* proportions. Assuming a case in which no shoulder measures have been ascertained, the width scale may be taken as being equal to the breast (say 18) and the difference between the depth and width measures, 1 inch. For unusual sizes refer to "Table of Average Measurements." Of course, this is a plan which, like all methods based upon conjecture, is uncertain in its working. Still, in the absence of the desired measurements, it will produce as good results as the most pretentious system based solely upon the breast measure principle.

PATTERN CUTTING.

THE student having through the foregoing instructions been advised as to the particular measurements, ordinary and supplementary, recommended in this work; he should now be in a position to intelligently consider the important subiect of pattern cutting.

In connection with this particular subject I have frequently been asked by pupils whether such a proceeding were necessary or advisable; and if it would not be as well to cut the garment direct from the cloth, without the trouble of preparing and using a pattern?

To this query I have invariably answered, that I could not conceive the practicability of cutting such garments as coats, direct from the cloth, as apart from the confusion inseparable from arranging the various points by such a method, the waste of material would be so appalling as to naturally bring upon the cutter the serious displeasure of his employer.

The fact that I have been so frequently asked the question, suggests the possibility that there may be some tailors who cut their coats direct from the cloth, but I can honestly assert that notwithstanding I have been brought in contact with as many cutters as any man in the trade, I have never met such an individual, a fact that argues the custom must be a very restricted one. The cutters who produce their garments without the aid of patterns are about as rare as white blackbirds.

In preparing the draft of a garment, it is (for more reasons than the convenience it affords, and the economy of material to which it contributes) advisable to cut a pattern.

Of these reasons not the least urgent is the opportunity it supplies to record any alterations from the original outline, so that the corrected pattern, embodying all the features pleasing to the customer, may be preserved for use in executing subsequent orders. A piece of the material used should always be pinned to the pattern, as its texture suggests to the cutter the necessary changes for future orders. (See article "How material affects fit.")

THE USE OF "BLOCKS."

Most cutters who are required to get through a considerable amount of work, prepare and keep continually at hand, sets of proportionate patterns cut to ordinary sizes, and such patterns if carefully cut, most undoubtedly contribute to a great saving of time. To be used with the best results these patterns should be the work of the cutter using them, who being familiar with their particular construction, will thus be enabled to most judiciously vary the outline for peculiar construction.

These blocks should include, at least, Frocks, Morning Coats, Lounges, Chesters, and Vests, each lot of which should be kept hanging on separate hooks. But very few cutters keep sets of trouser blocks.

THE CARE OF PATTERNS.

All "Special" patterns, are in good class houses, kept in a room specially arranged for the purpose. When such a room is not obtainable they are hung on pegs around the cutting room.

To afford facility for finding particular patterns without confusion or delay, they are alphabetically arranged on pegs distinguished by distinct letters, Thus the patterns cut for Mr. Andrews are placed along with others bearing the same initial, on the A peg; the patterns for Mr. Brown on the B peg, &c., &c.

Some cutters prefer separate hooks for trousers but I do not see any advantage in thus distributing the customers patterns, and consider that such an arrangement often creates confusion.

The various bundles of patterns are best covered by a stout cardboard shield, upon which the initial letter may be prominently painted. These contrivances protect the patterns from dust, while at the same time imparting a uniform appearance very desirable, if not essential, in a well ordered establishment.

WHO OWNS THE PATTERNS?

The employer, if they have been cut on his premises and from his paper (all special patterns are usually thus produced). The cutter, if he has prepared or purchased the patterns elsewhere (thus are "block" patterns mostly obtained). Reasonable as these facts may appear, much uncertainty prevails regarding them.

MEASUREMENTS.

Measures should always be taken in the same order, a plan which, particularly in the case of beginners, tends materially to obviate confusion.

The order which I find most convenient can be set out as follows :—

* * * * * *

ORDINARY MEASUREMENTS.

[*Illustrated on Plate 1.*]

I. Natural Waist Length, A to B, 16½, Figure 1.
II. Fashion ,, ,, A ,, C, 18½, ,,
III. Full Length of Skirt to D 38, ,,
IV. Across Back, E ,, F, 7½, ,,
V. Continue to Elbow, G. 21, Figure 1.
VI. Concluding at Hand, H. 31, ,,
VII. Half Breast (over Vest), 18, ,,
VIII. ,, Waist ,, ,, 16, ,,

Half Seat Measure 19, taken over Trousers.

The above are the ordinary essential measures, and, in the absence of supplementary measures, the working scale (or dividend) is supplied by the breast measure, all the "points" being obtained from it and fixed in the positions shown on the various diagrams.

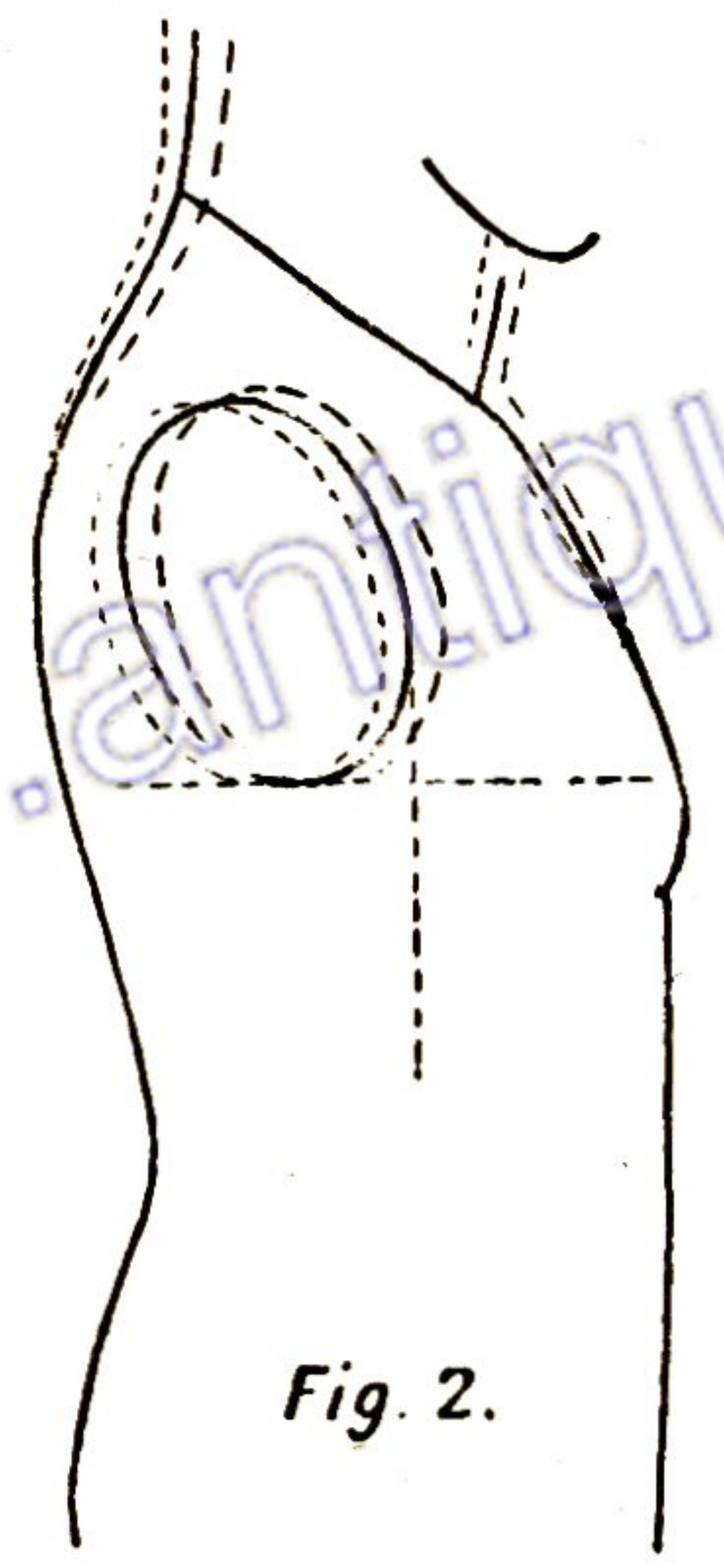

Fig. 2.

The system used in this way is very simple (much more so than the majority of breast measure systems), but, like all other methods based solely on the circumference of breast, it will produce correct results only in the case of proportionate figures of from 18 to 20 breast measurement. As soon as disproportion is encountered, the outline must be corrected by judgment. That this is the case, even a cursory glance at Figures 2 and 3 on this page, will at once demonstrate. The figures are introduced to show some of the various positions that the arm may assume on different figures of equal breast measurement. The normal position of the arm is shown by the solid lines, while the dotted lines suggest the disproportionate.

For the guidance of the pupil, I may here take for illustration as many as nine figures, including the normal, all of which may agree in the ordinary measures above described, and yet in each of which there may be found a distinctly changed position of arm. The arm may be FORWARD (dotted line Fig, 2), as in the case of round shoulders or contracted chest, or BACKWARD (dotted line, Fig 2), as in erect, full-chested figures. The arm may also be set HIGH on the body, as in square-shouldered figures (dotted line, Fig. 3), or it may be DEPRESSED, as in the low-shouldered form (dotted line, Fig. 3). In addition to the foregoing abnormal positions, the arm may be HIGH AND FORWARD, HIGH AND BACKWARD, LOW AND FORWARD, or LOW AND BACKWARD.

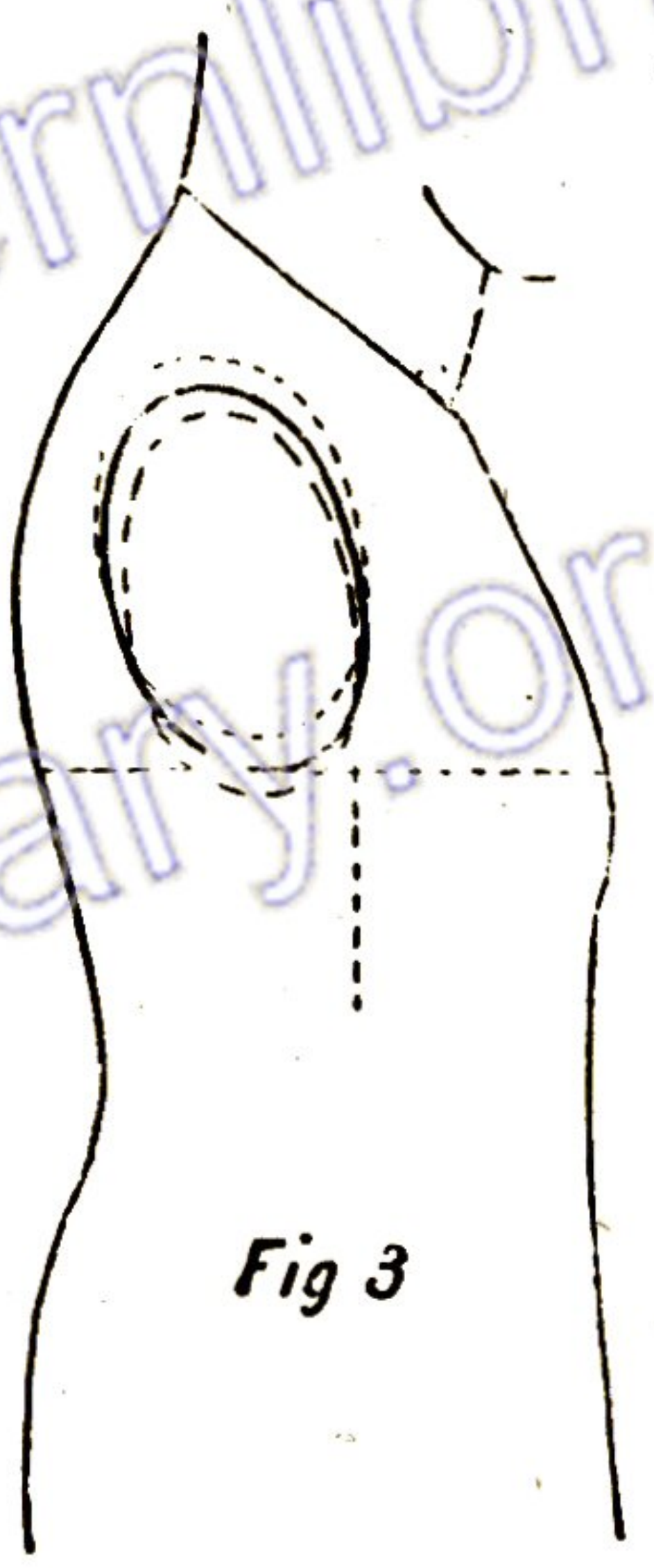

Fig 3

Fixed proportions of the breast measure will produce a correct outline for only ONE of the above types, and cannot possibly produce accurate results for the remaining eight. The taking of

THE SUPPLEMENTARY MEASURES

described in the introductory chapter as the "Width" and "Depth" shoulder measures, thus become of the greatest assistance. The direction on the body in which these measures are taken is clearly defined on Figure 2, Plate 1. In the normal figure, the ordinary measures of which are given above, they will run thus :—

Width Shoulder Measure (dotted tape line) 27. Two-thirds of this amount gives a *working scale of* 18.

Depth Shoulder Measure (ordinary tape line) 28, showing *one inch excess* over width measure.

The amount of this excess, by the working of the system, determines the slope of shoulder.

These measures should be taken closely, as there is a decided tendency with beginners to take them too easy If the coat worn is at all easy fitting, it will form into one or two folds under the tape while the measures are being taken. The student need not be troubled by this fact, as he is supposed to be taking the actual measures of the body, not the dimensions of the coat covering it.

To avoid the necessity of allowing for seams, the "Width" and "Depth" measures, as suggested by the foregoing, should be taken over the coat. If the measures have to be taken over the vest, 1½ inch must be added to each previous to the production of the working scale, thus: W.S.M. 25½ + 1½ = 27, D.S.M. 26½ + 1½ = 28.

The Balance Measure (8). This measure is illustrated and described on a subsequent page under the heading of "Balance," and need not be considered by the student during the early part of his studies.

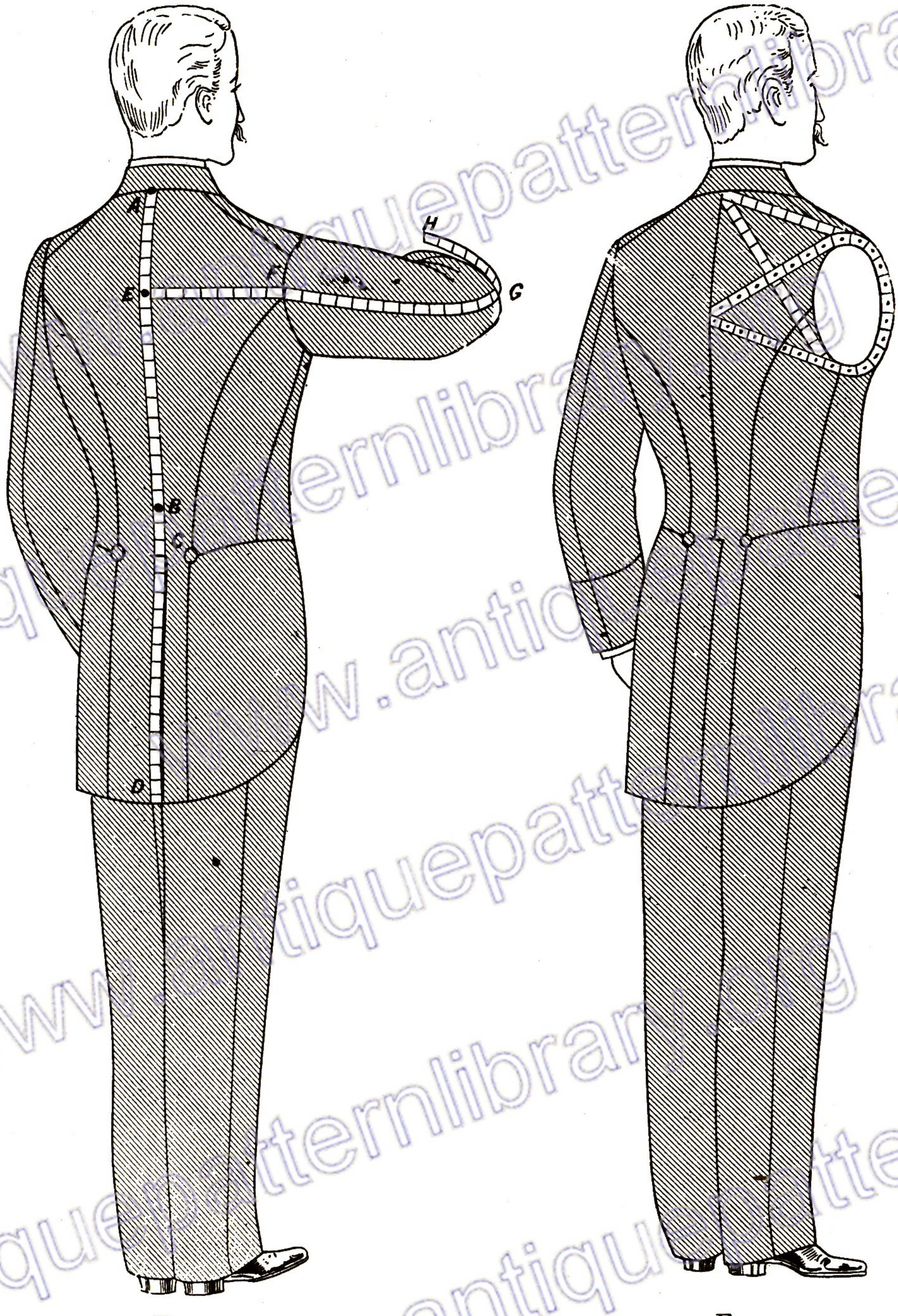

Fig. 1.

Fig. 2.

PLATE 1.—ORDINARY AND SUPPLEMENTARY MEASURES.

TABLE OF DIVISIONAL MEASUREMENTS

For use in the SECTIONAL SYSTEM.

To the numerous students of the Sectional System, who either by choice, or necessity, use the old or plain style of square, this very comprehensive table of division will constitute a convenient and reliable ready reckoner. In its compilation, the decimals—for practicability—have been discarded.

Width Shoulder Measure.	Divisional Breast Measure.	3/4	2/3	1/2	1/3	1/4	1/6	1/8	1/9	1/12	1/16
37 1/2	25	18 3/4	16 2/3	12 1/2	8 1/3	6 1/4	4 1/6	3 1/8	2 7/9	2 1/8	1 1/2
36 1/2	24 1/2	18 3/8	16 1/3	12 1/4	8 1/6	6 1/8	4 1/8	3 1/16	2 2/3	2	1 1/2
36	24	18	16	12	8	6	4	3	2 2/3	2	1 1/2
35 1/4	23 1/2	17 5/8	15 2/3	11 3/4	7 7/8	5 7/8	3 7/8	2 7/8	2 5/9	1 7/8	1 1/2
34 1/2	23	17 1/4	15 1/3	11 1/2	7 2/3	5 3/4	3 5/6	2 7/8	2 5/9	1 7/8	1 3/8
33 3/4	22 1/2	16 7/8	15	11 1/4	7 1/2	5 5/8	3 3/4	2 3/4	2 4/9	1 7/8	1 3/8
33	22	16 1/2	14 2/3	11	7 1/3	5 1/2	3 2/3	2 3/4	2 4/9	1 7/8	1 3/8
32 1/4	21 1/2	16 1/8	14 1/3	10 3/4	7 1/6	5 3/8	3 5/8	2 5/8	2 1/3	1 7/8	1 3/8
31 1/2	21	15 3/4	14	10 1/2	7	5 1/4	3 1/2	2 5/8	2 1/3	1 7/8	1 3/8
30 3/4	20 1/2	15 3/8	13 2/3	10 1/4	6 7/8	5 1/8	3 3/8	2 5/8	2 2/9	1 3/4	1 1/4
30	20	15	13 1/3	10	6 2/3	5	3 1/3	2 1/2	2 2/9	1 3/4	1 1/4
29 1/4	19 1/2	14 5/8	13	9 3/4	6 1/2	4 7/8	3 1/4	2 1/2	2 1/9	1 5/8	1 1/4
28 1/2	19	14 1/4	12 2/3	9 1/2	6 1/3	4 3/4	3 1/6	2 3/8	2 1/9	1 5/8	1 1/4
27 3/4	18 1/2	13 7/8	12 1/3	9 1/4	6 1/6	4 5/8	3 1/8	2 3/8	2	1 1/2	1 1/4
27	18	13 1/2	12	9	6	4 1/2	3	2 1/4	2	1 1/2	1 1/8
26 1/4	17 1/2	13 1/8	11 2/3	8 3/4	5 7/8	4 3/8	2 7/8	2 1/4	1 8/9	1 3/8	1 1/8
25 1/2	17	12 3/4	11 1/3	8 1/2	5 2/3	4 1/4	2 5/6	2 1/8	1 8/9	1 3/8	1 1/16
24 3/4	16 1/2	12 3/8	11	8 1/4	5 1/2	4 1/8	2 3/4	2 1/8	1 7/9	1 1/4	1 1/16
24	16	12	10 2/3	8	5 1/3	4	2 2/3	2	1 7/9	1 1/4	1
23 1/4	15 1/2	11 5/8	10 1/3	7 3/4	5 1/6	3 7/8	2 5/8	2	1 2/3	1 1/4	1
22 1/2	15	11 1/4	10	7 1/2	5	3 3/4	2 1/2	1 7/8	1 2/3	1 1/4	1
21 3/4	14 1/2	10 7/8	9 2/3	7 1/4	4 7/8	3 5/8	2 3/8	1 7/8	1 5/9	1 1/4	1
21	14	10 1/2	9 1/3	7	4 2/3	3 1/2	2 1/3	1 3/4	1 5/9	...	7/8
20 1/4	13 1/2	10 1/8	9	6 3/4	4 1/2	3 3/8	2 1/4	1 3/4	1 4/9	...	7/8
19 1/2	13	9 3/4	8 2/3	6 1/2	4 1/3	3 1/4	2 1/6	1 5/8	1 4/9	...	7/8
18 1/4	12 1/2	9 3/8	8 1/3	6 1/4	4 1/6	3 1/8	2 1/8	1 5/8	1 1/3	...	7/8
18	12	9	8	6	4	3	2	1 1/2	1 1/3	...	3/4

THE USE OF SQUARES.

It might here be appropriately mentioned, that for the purpose of drafting, a fixed square is much preferable to the jointed or moveable ones much too freely used.

In moveable squares the hinge very soon gets out of order, with the result that the production of an accurate right angle becomes impossible.

The fixed "divisional"—or as some say graduated—square now in the market is a veritable boon to the cutter, as it does not get out of order, and furthermore possesses the advantage of being a practical and constantly-at-hand ready reckoner.

By the use of such a square all the points may be accurately located—to a hair's breadth—without the slightest effort in mental calculation, which to many cutters, and more particularly beginners, is a constant source of worry and confusion.

Although recommending the use of a "divisional" square, it must not for a moment be imagined that the system cannot be worked with an ordinary square. I only urge the importance of accurately calculating the various divisions, and suggest the use of a "divisional" square as an infallible aid in so doing.

INCH TAPES.

As much of the success in garment cutting depends upon the correct taking and application of the measures, this is the proper place to mention that for all practical purposes a narrow tape is best, being much more reliable than a wide one.

This is true in the case of most systems; but more particularly so in one such as the Sectional, in which the student is instructed to practise the measurement of the curves enclosing the sections embodied in the completed pattern. (See article on Measurement.)

The width of the tape should not exceed a quarter of an inch.

THE FROCK COAT AS A BASIS.

I have selected the fashionable style of Frock Coat for the first illustration of the working of the Sectional System, as it is a garment cut perfectly close-fitting in the body that displays perhaps better than any other the natural outline of the figure, and for the purposes of tuition may be considered as an exact mould of the form. Consequent upon this important fact it supplies the most reliable basis from which the many changes in the fashionable outlines of garments can be conveniently and accurately introduced, as it is a much easier process to enlarge a close-fitting garment to fashionable proportions than to reduce a loose cut coat to the exact size of the figure.

With the object of affording the student early encouragement, while at the same time rendering him familiar with the plan for producing the various lines and points embodied in the system, the divisions used in the first draft are supplied from the breast measure taken in the ordinary way, and fully described in the previous remarks on measurement.

As the system thus worked is extremely simple (there being no confusing shifting of the position of the back, &c.), the student, by a careful study of the instructions for drafting, will soon be qualified to draft accurately and expeditiously the diagrams illustrated on the plates. The subsequent diagrams will be worked by proportions of the width shoulder measure, as described in the article on supplementary measures, while for uniformity and consequent simplicity (features which have been carefully considered in all stages of this work) the same lines and quantities will be used as introduced in the draft of the Frock Coat.

In addition to acquiring a knowledge of the location of the points, the student should observe the formation of the various curves or outline of the pattern, as attention to such a feature greatly contributes to obviate mistakes in the making up of the garment.

ARRANGEMENT OF DIAGRAMS.

The arrangement of the numerous diagrams introduced in this work, is a matter to which much consideration has been devoted. The positions eventually selected, each diagram facing the instructions for its production, must prove of the greatest convenience to the student, as such a plan obviates the confusing turning over of pages inseparable from the slip shod "make-up" of the works on cutting previously published in England.

FROCK COAT.

MEASURES.

Natural Waist Length	16½ inches.	Breast	18 „
Fashion Length	18½ „	Waist	16 „
Skirt	39 „	Seat	19 „

To render the student familiar with the working of the system, all points in this—the first—draft, are unless otherwise specified, found by divisions of the breast measure.

All future diagrams will be produced by divisions of the "width shoulder measure" scale.

The cutter should commence drafting with the line BW at his right hand, and line BA farthest from him.

INSTRUCTIONS FOR DRAFTING.

To Form the Back.

A, B, C, are found by square lines.
B to D, the natural waist length (16½).
B to A, the fashion length (18½).
D to E ¼ of an inch.
B through E, forms the closing seam.
B to G one-twelfth (1½). G to C, one-third (6).
C to H, is square with B.
H is one-half, less ½ inch from C (8½.)
H to I, ½ inch for figures of normal shoulder slope.
I to O, one-third (6). B to M, one-sixth, less ¼ inch (2¾).
M to N, ¼ of the distance from B to M (¾ inch).
N to O, forms back shoulder line.
B to N, forms the back neck.
O to OO, one-eighth (2¼). O to point of back ¼ inch.
O to E supplies a guide line for the curve of side-seam.
E to EE, one-eighth (2¼). Curve side-seam OO, EE.

* * * *

To Form Back Skirt.

A to X, ¾ inch.
Draw line from B through X to bottom.
Draw pleat line XX downwards, parallel with line X.
Mark a slight curve on pleat line.

* * * *

To Form the Forepart.

S is squared with the line C I.
I to S, one-fourth (4½). S to T, ½ inch.
U is squared with I T.
T to U, one-half, less ¼ of an inch (8¾).
U to V, same as from H to I (½ inch).
W is squared with T, V.
W is the breast measure (18) from B.
Y is midway between V, W. Draw line from Y to O.
Measure back shoulder seam. Y to 1, the same amount.
Curve front shoulder seam three-eighths above line Y, I.
T to 2, one-sixth, plus ½ inch (3½).
3 is midway between T and 2.
3 to 4 one-fourth of the distance from T to 2.
I to P, one-twelfth (1½).
Curve arm-hole from 1, through 2, 4, T, and P, to OO.
AA is the breast measure plus 2¾ inches from back seam [20¾.
BB is squared with I, S.
Square waist lines from D to CC, and A to front.
BB to CC, half waist measure (8), and one seam (8¼).
Draw centre line from W through AA, and CC, to 5.
5 is one-twelfth of the waist measure plus ¼ of an inch below waist line (1½). W to 18, one sixth (3).
Y to 18 forms the curve of neck.

Arrange waist indentation as follows:—

Measure from BB to E (11¾ inches in this case).
This quantity must be reduced to half the actual waist measure (8), with 1 inch extra for seams (9).
As the distance from BB to E is 11¾ inches, and the amount required is 9 inches, there is a surplus quantity of 2¾ inches. Two-thirds (1⅞ inches of this 2¾ inches surplus is taken out between EE and W.
W to V one-fourth waist measure (4). V to VV one-third of the 2¾ inch surplus (⅞ of an inch).
This provides the indentation for normal figures.
14 is one-fourth (4½) from guide line.
Draw line from 14 to Q, and from 14 to R.
Curve side-body seams from 14 through V and VV.
8 is ½ inch below waist line.
OO, through W and 8, forms side-seam.
R to 5, forms waist line of forepart.
If a close fit at waist is desired take out cut (as diagram).
The forearm seam of sleeve is fixed ¾ inch above S.
The hindarm seam is placed at ¼ of an inch above OO.
The lapel is formed according to fashion, say 3 inches at AA, 2½ at bottom, and 2½ at top.

* * * *

To Form the Skirt.

Square with BB and CC of forepart, draw line downwards to 10. 5 to 10 length of back skirt from XX to bottom.
Measure bottom edges of side-body, forepart, and lapel; and make 8 to 13, 1 inch more than such amount.
10 to 11, ½ inch more than 5 to 13. Draw front line.
BB to 6, always 9 inches.
Square with line 6, draw line to 7. From 6 to 7 half seat measure (9½).
If seat measure has not been taken, mark 7 at half the breast measure, plus ½ inch (9½).
8 to 9 same as from 5 to 10.
¾ inch round, on pleat and bottom.
⅜ inch space between 12 and R.

* * * *

The points marked by letters are fixed ones. Those defined by numerals are dependent upon fashion.

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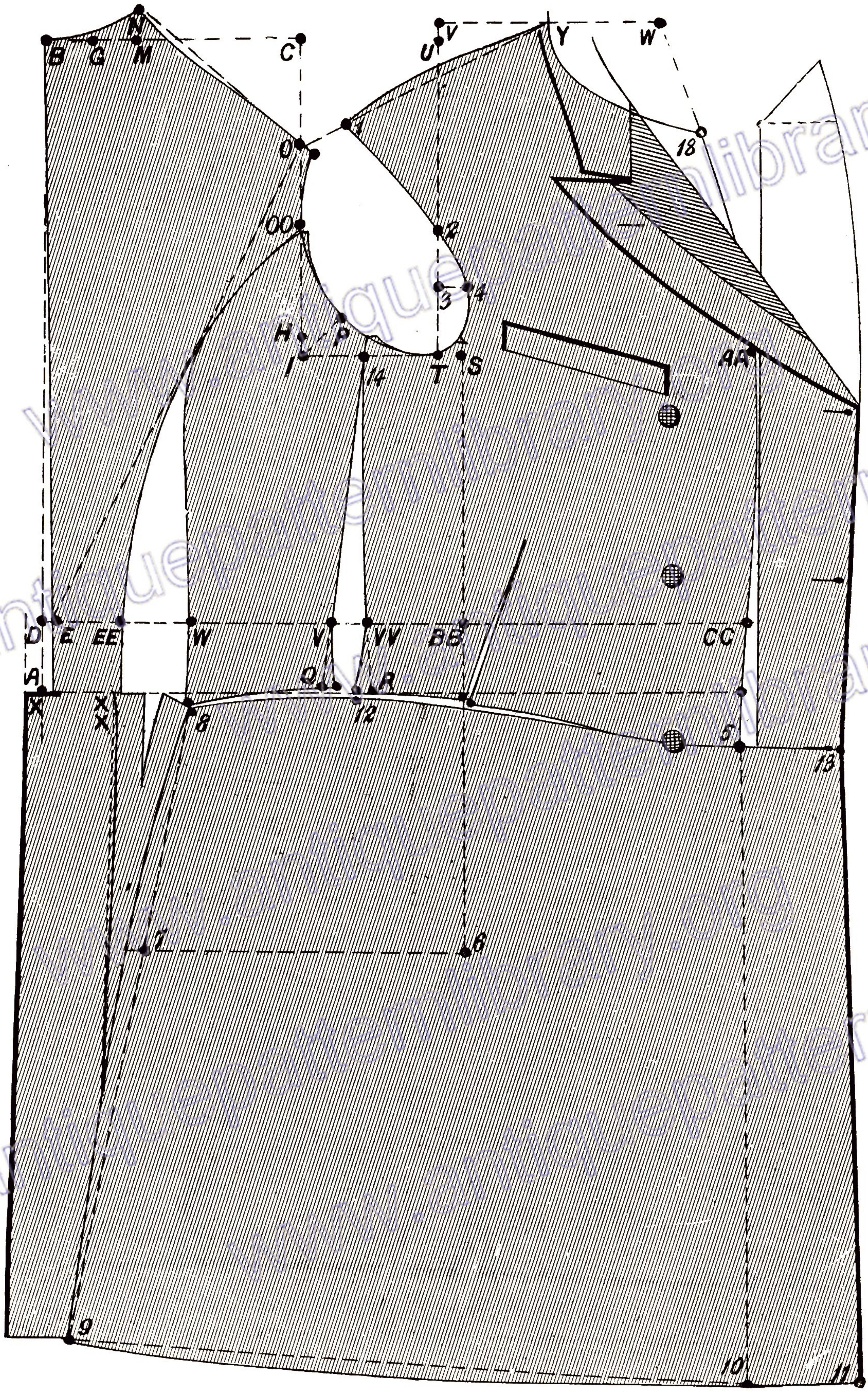
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PLATE 2.—FROCK COAT.

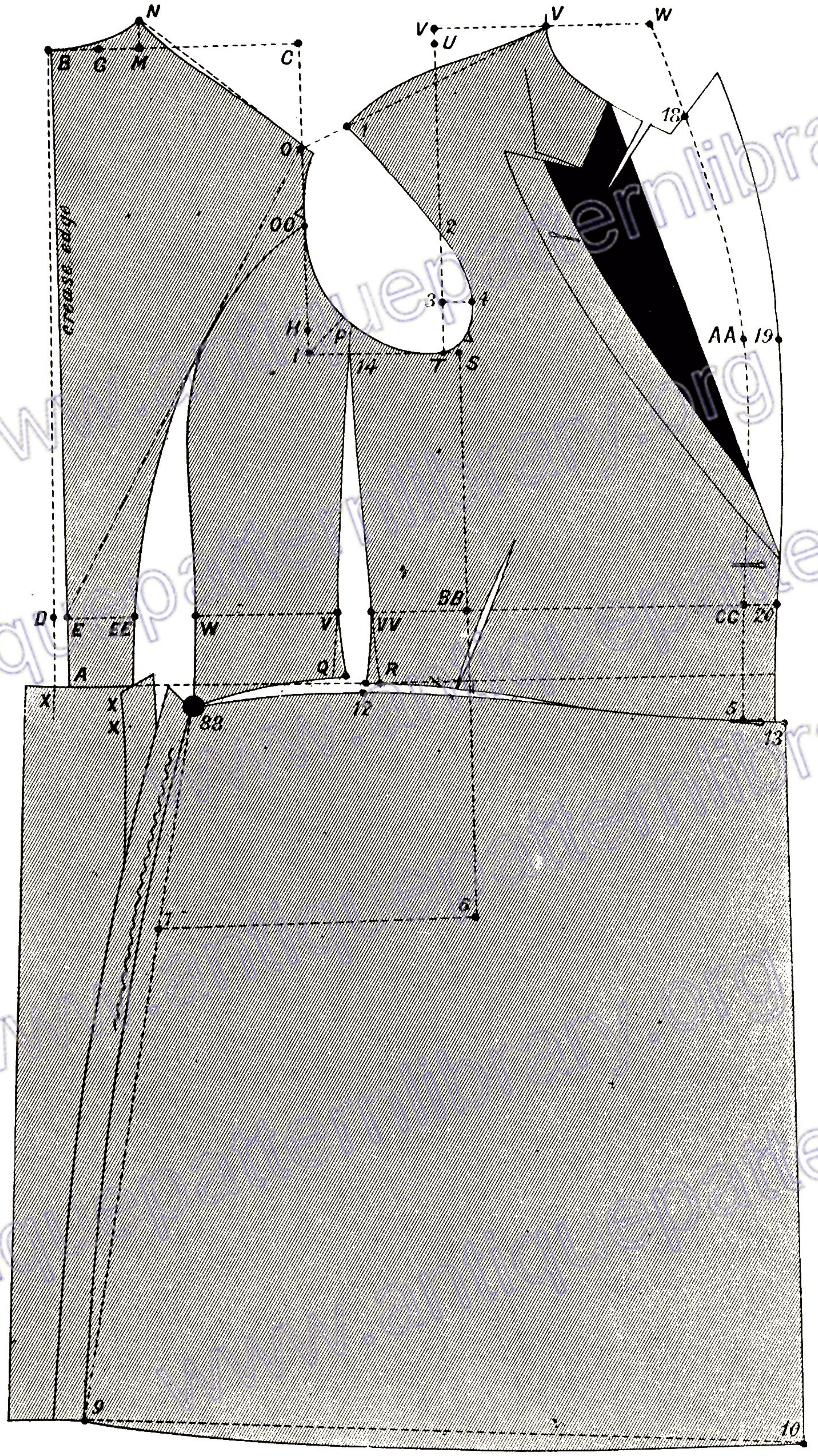
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PLATE 3.—SINGLE BREASTED FROCK COAT.

All the points of this coat are obtained the same as the D.B. style with following exceptions: AA to 19, one inch; CC to 20, one inch. The back is shown on the crease, so that back skirt is "stumped" at A.

MORNING COATS.

Assuming that the student has thoroughly mastered the plan for producing Frock Coats, and further, that he has by studying the instructions given in the article on "Measurements" become familiar with the method of taking and utilising the "supplementary measures" there described, attention may next be devoted to the consideration of the various styles of morning coats.

As will be seen, the deviations in the system from the Frock Coat arrangement are very few, all the construction lines being the same, and the necessary changes introduced by simply altering, when necessary, the divisional quantities, such alterations accurately producing the required change of outline.

The advantages of this uniformity of arrangement are obvious, as an extended experience as a teacher has convinced me that nothing is more confusing to the average pupil than a variety of plans of working for producing the different styles of garments.

The student of this system will observe that the changes from garment to garment are so nicely graded as to render the alteration in working almost imperceptable, a feature rendering its study a pleasure rather than a task.

* * * * * *

COMPARISON OF THE FROCK AND MORNING COAT DIAGRAMS.

The changes in the outlines of the Frock and Morning Coat diagrams, as mentioned above, may be concisely set out as follows.

FIRST.—The allowance beyond the centre line (as from AA to 19, and CC to 20) for buttons, button holes, and turn.

SECOND.—The changed direction of the front line of forepart, and curve of skirt from waist seam to bottom.

THIRD.—The reduction of spring at the bottom of side seam, and from point 6 to 7 on skirt line.

* * * * * *

VARIOUS STYLES OF MORNING COATS.

BUTTON ONE MORNING COAT

is produced in all respects the same as the diagram given on plate 4, with the exception that the distance from the centre line to the edge at top hole is one and a-half inches, and that the front is curved in a continuous line from the top hole to the bottom of the skirt. The extra allowance at the top obviates the "drag" often found in such coats. The button one morning coat, is by common consent acknowledged to be the most appropriate for figures of stout build.

In this style of coat the facing should be well worked back in the making, from the top hole to the bottom.

BUTTON TWO MORNING COAT

is the same as diagram, with the exception that from the centre line to the edge at second hole is one and a-half inches below which the front edge is curved to the bottom. This is not generally considered a good style of coat.

BUTTON THREE MORNING COAT

is the style shown on the diagram (Plate 4), and is just now the most fashionable. Details are clearly defined on plate.

BUTTON FOUR MORNING COAT

is arranged the same as the button three style. The most prominent part of the front edge should be opposite the bottom button, at which point care should be taken to avoid the abrupt angle always considered objectionable.

SUMMER MORNING COAT

worn unbuttoned, with long turns, is formed the same as the previously considered styles, with the exception that the point 18 is marked one inch lower, and points 6 to 7 on skirt line made *one inch* less than half the seat measure.

This style, like the button one form, requires very careful making up about the fronts, to ensure that it clings gracefully to the figure. A coat of this description carelessly worked up presents a very unsightly appearance.

DOUBLE BREASTED MORNING COAT

in all the back sections is formed the same as above described. The alterations necessary for the change of style, are clearly described on the next page. Attention should be particularly devoted to placing, and spacing, the buttons.

SINGLE BREASTED MORNING COAT.

Measures—

Natural waist length	16½	Breast	18
Fashion waist length	18½	Waist	16
Skirt	33	Seat	19

Width shoulder measure 27 = 18 scale. Depth shoulder measure 28 = 1 inch excess.
The working scale consists of two-thirds of the "width" measure. (See "Supplementary Measures.")
If shoulder measures have not been taken, work by the breast measure. (See Frock Coat instructions).

INSTRUCTIONS FOR DRAFTING.

To Form the Back.

A B C, are found by square lines.
B to D, the natural waist length (16½).
B to A, the fashion length (18½).
D to E, ¼ of an inch.
B through E, forms the closing seam.
B to G, one-twelfth scale (1½). G to C, one-third scale (6).
C to H, is square with B.
H is one-half scale, less ½ inch from C (8½).
H to I, half the difference between the "width" and "depth" shoulder measure (½ inch).
I to O, one-third scale (6). B to M, one-sixth scale less ¼ inch (2¾).
M to N, ¼ of the distance from B to M (¾ inch).
N to O, forms back shoulder line.
B to N, forms the back neck.
O to OO, one-eighth scale (2¼). O to scye point of back ¼ inch.
O to E supplies a guide line, for the curve of side-seam.
E to EE, one-eighth (2¼). Curve side-seam OO, EE.

* * * *

Form Back Skirt same as Frock Coat.

* * * *

To Form the Forepart.

S is squared with the line C, I.
I to S, one-fourth scale (4½). S to T, ½ inch.
U is squared with I, T.
T to U, one-half scale, less ¼ of an inch (8¾).
U to V, same as from H to I (½ inch).
W is squared with T, V.
W is the working scale (18) from B.
Y is midway between V, W. Draw line from Y to O.
Measure back shoulder seam. Y to 1, the same amount.
Curve front shoulder seam three-eights above line Y, 1.
T to 2, one-sixth scale plus ½ inch (3½).
3 is midway between T and 2.
3 to 4 one-fourth of the distance from T to 2.
I to P, one-twelfth scale (1½).
Curve arm-hole from 1, through 2, 4, T, and P, to OO.
AA is the breast measure plus 2½ inches, from back seam [20½.
BB is squared with I, S.
Square waist lines from D to CC, and A to front.
BB to CC, half waist measure (8).
Draw centre line from W through AA, and CC to 5.
5 is one-twelfth of the waist measure plus ¼ of an inch below waist line (1½). W to 18, one-sixth scale (3).
Y to 18 forms the curve of neck.
AA to 19, 1 inch. CC to 20, 1½ inches.
Draw front line as diagram.
Arrange waist indentation as follows:—
Measure from BB to E (11¾ inches in this case).
This quantity must be reduced to half the actual waist measure (8) with one inch extra for seams (9).
As the distance from BB to E is 11¾ inches, and the amount required is 9 inches, there is a surplus quantity of 2¾ inches. Two-thirds (1⅞ inches) of this 2¾ inches surplus is taken out between EE and W.
W to V one-fourth waist measure (4). V to VV one-third of the 2¾ inch surplus (⅞ of an inch).
This provides the indentation for normal figures.

14 is one-fourth scale (4½) from guide line.
Draw line from 14 to Q, and from 14 to R.
Curve side-body seams from 14 through V and VV.
8 is ½ inch below waist line.
OO, through W and 8, forms the side-seam.
R to 5, forms waist line of forepart.
If a close fit at waist is desired take out cut (as diagram).
The forearm seam of sleeve is fixed ¾ inch above S.
The hindarm seam is placed at ¼ of an inch above OO.
The opening of front is arranged according to fashion.

* * * *

To Form the Skirt.

Proceed same as Frock Coat instructions, making 6 to 7 a ½ inch less than one-half of the seat measure (9), curving the front to agree with the run of the front edge of forepart, and making from 10 to 11 about 2½ inches (as diagram).

DOUBLE BREASTED MORNING COAT.

(Same measures as the Single Breasted Style).

All the points and lines of the double breasted morning coat are the same as above described for the single breasted style, with the exception of the distances AA to 19, and CC to 20, which are each 3 inches.

The positions of the buttons (an important feature) are found by making point 18 a pivot, and casting curves from the eyes of the holes inwards, after which the buttons are placed the same distance inside the centre line, as the eyes of the holes are *outside* the line.

To provide equal distances between the three buttons, the waist seam (when necessary) may be slightly lengthened at front.

The opening of the front is arranged by measuring the width of the back neck (B to N), placing such amount at the neck point (Y) and measuring downwards to X half an inch less than a measure taken from the centre of back neck to the crossing (or opening) of the front, after which the crease row of the turn is drawn downwards as shown on diagram.

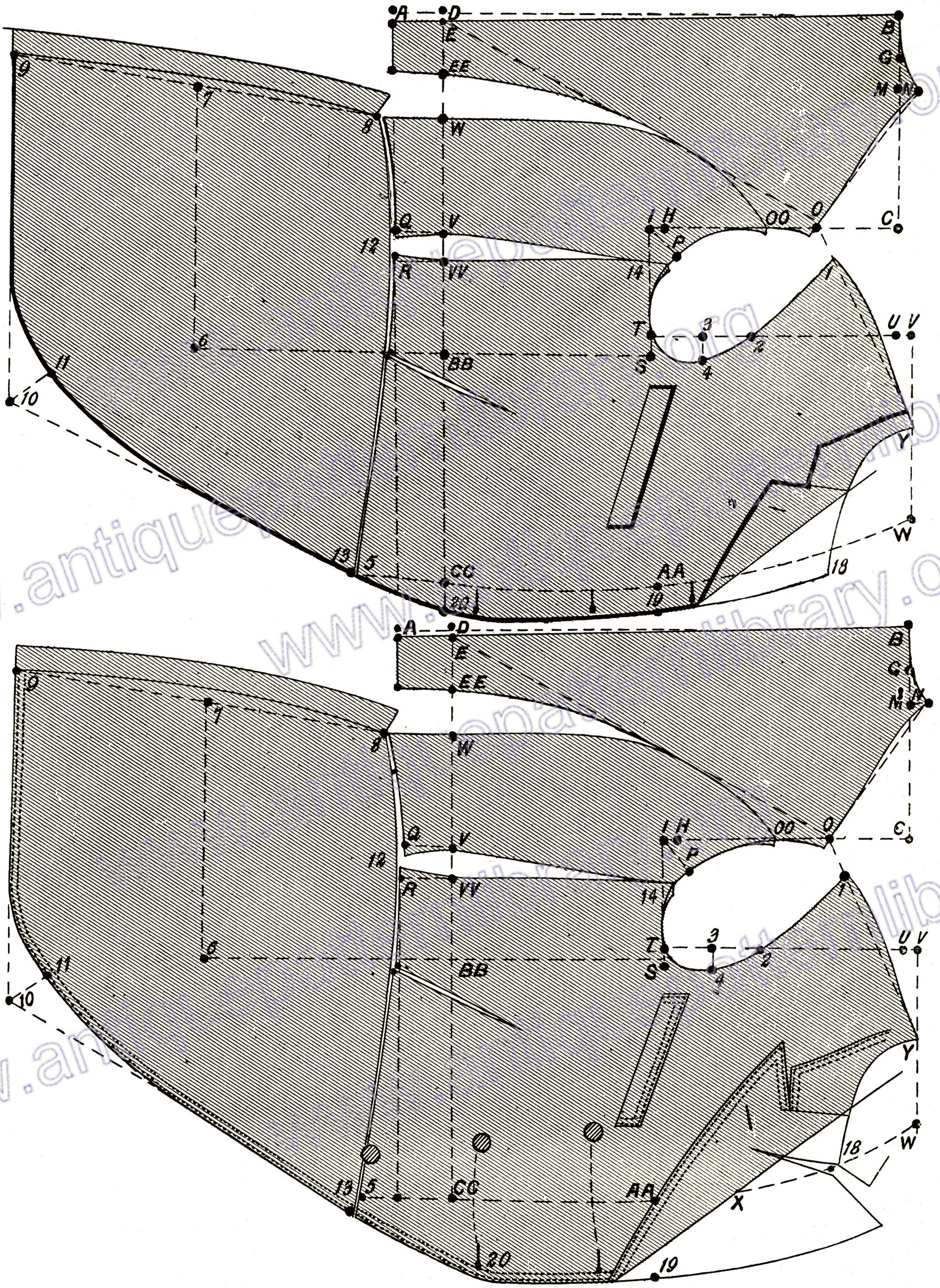
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PLATE 4. I.—S.B. MORNING COAT. II.—D.B. MORNING COAT.

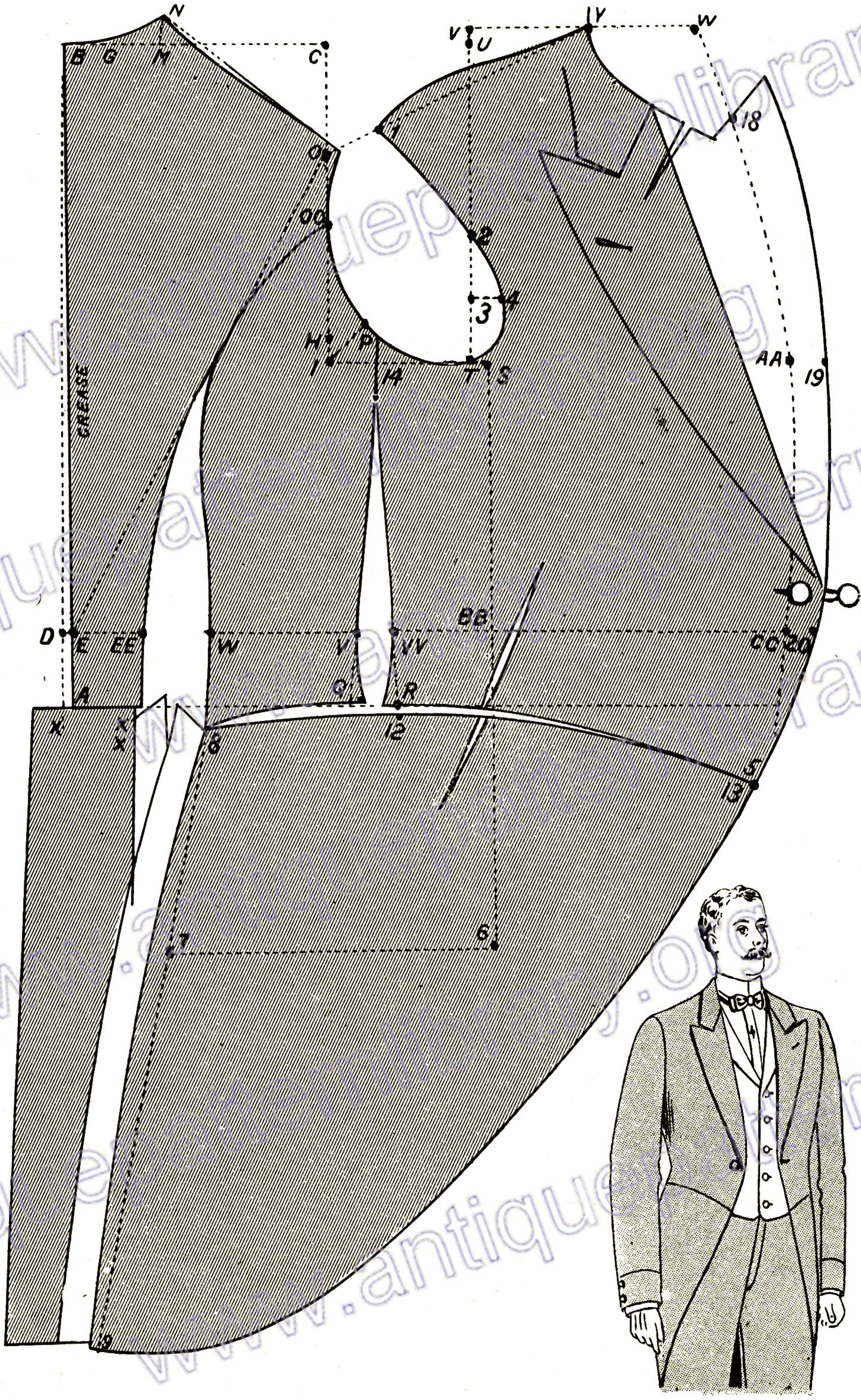
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PLATE 5.—SUMMER MORNING COAT.

All points as ordinary Morning Coat with following exceptions: W to 18 one-sixth plus one inch. CC to 20, three-fourths of an inch. Back for variety is arranged on the crease and is "stumped" at the waist-line (X—XX).

DRESS COATS.

—:o:—

IN resuming instructions for drafting, attention may now be devoted to the production of Dress Coats.

Many cutters in shaping such garments make changes in the outline which are quite unnecessary and inadvisable.

Thus it is quite common to find cutters who will positively maintain that the principal distinction from a frock coat in cutting a dress coat, should be a longer and more crooked shoulder. Such cutters, however, invariably neutralise the effect of such a change by reducing the sidebody seam at the bottom to nothing at the top, and adding the amount thus lost at the bottom of the front edge, while shortening the length of fore-part at the front of the waist seam, a marching-up-the-hill-and-down-again manœuvre, resulting in no change of outline whatever. That this is so will be at once seen if the pattern of a dress coat thus treated is placed upon a frock coat of the same size.

A perfect fitting frock coat would, were the fronts of the skirts and forepart cut away in the dress coat style, fit equally well, with the exception of the pleat lines, which would require a little curtailing; provided that the right manipulation for the changed style has been infused by the workman.

This special manipulation consists in arranging the fronts to turn low, cutting the lapel the proper shape (say about a quarter of an inch inside a straight line at top and bottom) as shown on the diagram sheet, working the facings backward at the waist strap, and judiciously working up the front edge and pleat line of the skirt.

* * * * * *

ORDINARY DRESS COAT.

As will be seen from the instructions given on the next page, the method of drafting dress coats differs but slightly from that adopted for frocks, and that the changes are introduced more to impart a distinction of style than to actually provide for fit.

The changes from the frock coat it may here be judicious to point out, consist in slightly reducing—for style—the width of the back waist, reducing the size right through the front, as dress coats are worn unbuttoned, lowering the neck at front to harmonise with the increased roll of the lapel, shortening the waist for style, reducing the width of skirt at pleat line—to obviate the tendency to overlapping, existent in all coats that are worn unbuttoned—decreasing the width of the lapel, for style, and cutting away the front of the skirt in the standard dress coat fashion.

* * * * * *

ROLL COLLAR DRESS COAT.

The roll collar style of dress coat seems as firmly established in public favour, as that showing the ordinary step collar form, and during recent seasons it has been so freely ordered, that no work on cutting could be considered complete without its representation and description.

The instructions for drafting such coats are given on the next page, and a complete diagram showing its distinctive features and general outline is given on plate 6.

As the form of the turns is perhaps the most striking feature of these coats, I have considered it advisable to introduce the reduced figures on the plate, for the purpose of depicting the particular outline generally considered the most stylish.

This form, compared with the styles adopted by many cutters, may be described as a narrow one, and devoid of the peculiar bulge over the breast that in my opinion frequently mars such garments.

It seems almost needless to mention that the rolls are always faced with silk which for solidity is always placed over a groundwork of black 'Demet.'

The peculiar run of the collar seam illustrated on the plate contributes not only to the production of a solid form of turn, but also to the improved working up of the breast, a very desirable feature that should not be overlooked

EVENING DRESS COAT.

MEASURES.

Natural Waist Length	16½ inches.	Breast	18 inches.
Fashion length	18¼ „	Waist	16 „
Skirt	36½ „	Seat	19 „

Width Shoulder Measure, 27 = 18 inch scale. Depth Shoulder Measure 28 = 1 inch excess.

If the material selected is very thin, or particularly elastic, cut to a size smaller than the scale. See article "How Material Affects Fit."

If shoulder measures have not been taken, work by divisions of the breast measure. (See Frock Coat diagram).

INSTRUCTIONS FOR DRAFTING.

To Form the Back.

A, B, C, are found by square lines.
B to D, the natural waist length (16½).
B to A, the fashion length (18¼).
D to E, ¼ of an inch.
B through E forms the closing seam.
B to G one-twelfth scale (1½). G to C, one-third scale (6).
C to H, is square with B.
H is one-half scale, less ½ inch from C (8½).
H to I half the difference between the "width" and "depth" shoulder measure (½ inch).
I to O, one-third scale (6). B to M, one-sixth scale, less ¼ inch (2¾).
M to N, ¼ of the distance from B to M (¾ inch).
N to O, forms back shoulder line.
B to N, forms the back neck.
O to OO one-eighth scale (2¼). O to back scye point ¼ inch.
O to E supplies a guide line, for the curve of side-seam.
E to EE, one-twelfth + ¼ inch (1¾). Curve side-seam OO, EE.

* * * *

Form Back Skirt same as Frock Coat.

* * * *

To Form the Forepart.

S, is squared with the line CI.
I, to S one-fourth scale (4½). S to T, ½ inch.
U, is squared with I, T.
T to U, one-half scale, less ¼ of an inch (8¾).
U to V, same as from H to I (½ inch).
W, is squared with T, V.
W, is the working scale (18) from B.
Y, is midway between V, W. Draw line from Y to O.
Measure back shoulder seam. Y to 1, the same amount.
Curve front shoulder seam three-eighths above line Y, I.
T to 2, one-sixth scale, plus ½ inch (3½).
3 is midway between T and 2.
3 to 4 one-fourth of the distance from T to 2.
I to P, one-twelfth scale (1½).
Curve arm-hole from 1, through 2, 4, T, and P, to OO.
AA, is the breast measure plus 2¼ inches from back seam (20¼).
BB is squared with I, S.
Square waist lines from D to CC, and A to front.
BB to CC, half waist measure (8) less ¾ inch (7¼).
Draw centre line from W through AA, and CC to 5.
5 is one-twelfth of the waist measure plus ¼ of an inch below waist line (1½). W to 18, one-sixth scale (3) + 1 inch (4).
Y to 18 forms the curve of neck.
Draw front line as diagram.

Arrange waist indentation as follows:—

Measure from BB to E (11¾ inches in this case).
This quantity must be reduced to half the actual waist measure (8), with 1 inch extra for seams (9).
As the distance from BB to E is 11¾ inches, and the amount required is 9 inches, there is a surplus quantity of 2¾ inches. Two-thirds (1⅞ inch) of this 2¾ inches surplus, is taken out between EE and W.
W to V one-fourth waist measure (4). V to VV one-third of the 2¾ inch surplus (⅞ of an inch).
This provides the indentation for normal figures.
14 is one-fourth scale (4½) from guide line.
Draw line from 14 to Q, and from 14 to R.
Curve side-body seams from 14 through V and VV.
8 is ½ inch below waist line.
OO, through W and 8, forms side seam.
In dress coats avoid springing out the waist-seam below the point W.
R to 5, forms waist line of fore-part.
The bottom of the lapel, and the front of the strap are each about 1¼ inch, made up.
If a close fit at waist is desired take out cut (as diagram),
The opening of front reaches to length of waist line.

* * * *

To Form the Skirt.

Proceed same as Frock Coat instructions, making 6 to 7 one inch less than one-half of the seat measure (8½).
13 to 14 is one-third of the distance from 8 to 5.
9 to 11 is one-third of scale. 11 to 10 is one inch.
Draw front line from 14 to 10.
The fish taken out at the waist seam provides room for the hip.

ROLL COLLAR DRESS COAT.

The changes from the ordinary dress coat in drafting the roll collar style are very trifling, and are confined to the arrangement of the turns. To avoid showing the impression of the seam through the silk on the turns, it is better to cut the neck lower at the front (point 18), say about 5 inches above the point CC. From AA to 19 is about one inch, and from CC to 20 about 2 inches. A short **V** taken out in the position shown, tends to steady the roll and keep it immovable. In the diagram given, the lapel is represented as "growing" to the fore-part, a **V** being taken out at the bottom to assist in curving the front to the figure. If a lapel seam is desired the coat may be cut in the centre line from 5 to 18. For variety the front angle and corner of the skirt are curved, a style harmonising well with the roll front.

The rule as to material, given for the ordinary dress coat, equally applies to this one. The small figures introduced on diagram sheet, convey a clear idea of the form in which the rolls should be finished.

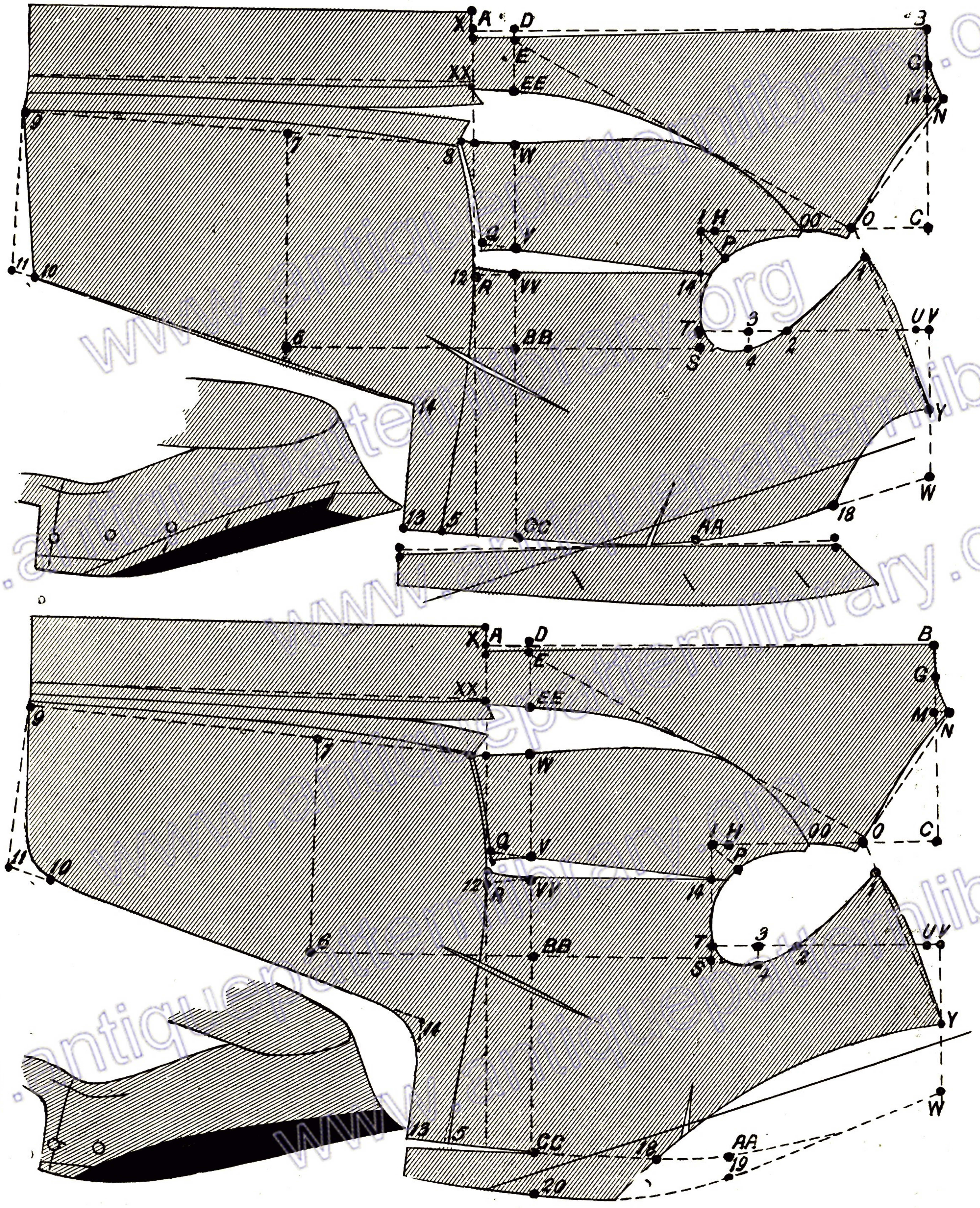
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PLATE 6. I.—STEP COLLAR DRESS COAT. II.—ROLL COLLAR DRESS COAT.

COLLARS.

No portion of the garment exercises a greater influence on fit than the collar. An improperly cut or worked up collar out of harmony with the shape or length of the neck will create the most unsightly and troublesome defects.

On the following page clear instructions are given for cutting all kinds of collars, but it must not for a moment be imagined that the correct *cutting* of the collar is all that is requisite to ensure a good fit, for it should be distinctly understood that all the good qualities of a perfectly cut collar may be nullified by improper making, and with the object of affording the student of this work a thorough practical knowledge of the treatment necessary to ensure success, full particulars will be embodied in a succeeding article on "Making-up."

In the cutting of collars one of the most important features next to the correct length, is the production of sufficient leaf edge, and as will be seen in the diagram (Plate 7), the higher a coat buttons, the more leaf edge will be required. Thus a "Prussian" collar requires more than a Frock or Morning coat, and the latter more than a Dress Coat.

With regard to length, the collar should measure the same as the neck of the coat, the slight tightness usually arranged at the crease row of turn providing the necessary amount of ease at the "gorge" or hollow of the neck.

Many cutters measure the length of the neck when cut, and insist upon the collar being the same amount when finished. Workmen soon fall in with this arrangement and it often obviates alterations.

* * * * * *

TURNS.

There are many features peculiar to tailoring that may be accurately decided by rule, while there are others which set all rules at defiance, and depend for their production upon the cultivation of taste and a keen preception of what may be termed appropriateness.

Of these features the one that most eloquently displays the artistic faculties of the tailor is most undoubtedly the formation of the "turns." Indeed, so important is accuracy of style in this direction considered, that a cutter endowed with a real tailoring instinct devotes the first and most searching attention to this important feature, and a single glance is sufficient to indicate the skill of the maker of the garment under examination. To train the student's eye in recognising what I consider the most graceful forms of turns, I have depicted, in connection with each of the collar diagrams, the shape that I, in common with most tailors who have been engaged in good class trade consider the most artistic. It may also be mentioned that every garment in this work is similarly illustrated.

* * * * * *

SLEEVES.

Although many cutters devote but scant attention to sleeves, it is no exaggeration to say that the adoption of such a policy at once indicates the unpractical man, as all conversant with the alphabet of cutting are aware that let the body of a coat be cut ever so accurately, its fit and good qualities are always marred by improperly constructed sleeves. In cutting sleeves it should never be overlooked that the peculiar construction of the arm-hole, as also the widths of back and front shoulder, must be taken into intelligent consideration, as a normal or ordinary cut sleeve is only suitable for a scye of a corresponding character.

A large arm-hole requires a large sleeve head ; a broad shoulder, a flat sleeve head ; a narrow shoulder, a round sleeve-head. A narrow back necessitates a deep fore-arm seam, and a wide one the reverse. A well filled up back scye permits of a hollowed underside sleeve, while a scooped out one—such as we sometimes see—will, to avoid disaster, demand an under-sleeve scarcely, if at all, hollowed.

A scye advanced beyond the normal points (S, 4) will require a sleeve cut more forward at the top of the forearm than the normal one, &c., &c. (Minute particulars as to the various scye changes will be subsequently given).

These self-evident facts have been carefully considered and constitute the factors in the method for constructing sleeves set out on the following page, an intelligent adhesion to which will enable the student to produce sleeves in harmony with the actual size or particular formation of the arm-hole. an absolute necessity in producing good results

COLLARS, TURNS, AND SLEEVES.

:o:

INSTRUCTIONS * FOR * DRAFTING.

MORNING COAT COLLAR.—DIAGRAM 1.

Mark from shoulder neck front to A always 2 inches.
A to B, the depth of stand (1 inch).
C is ¼ of an inch above top hole.
Draw line through C and B to D.
To D from opposite the neck point is the width of the back neck (B to N).
D to E, ½ an inch. E to F, same as B to A.
Mark off length of step about 1¼ inch.
Draw sewing on edge from F, through A, to end.
E to G, the depth of leaf (1½ inches).
Curve fall line as diagram.
In making, stretch from A to F.

The form of turn is clearly defined on the diagram.

FROCK COAT COLLAR.—DIAGRAM 2.

In all its fitting points a frock coat collar is produced exactly the same as that of the morning coat. To provide for the different style of front the edge of the collar is shaped as shown on the diagram.

The form of turn now fashionable is sketched on the fore-part.

CHESTERFIELD COLLAR.—DIAGRAM 3.

The instructions given for the morning coat apply to the Chesterfield, with the following exceptions. The distance from D to E is increased to 1 inch, a change insuring more leaf edge, and for the same reason a little additional spring is allowed from the crease row to the front. The depth of the leaf in accordance with fashion is also increased to about 2 inches.

The form of turn is outlined on the fore-part.

PRUSSIAN COLLAR.—DIAGRAM 4.

Draw a line from the end of collar (X) through the neck point (Y) to D, which is the width of the back neck from Y. From D to E, 1 inch. Curve closing seam from F to X. The sewing on edge should be well stretched for about 5 inches from F.

ROLL COLLAR.—DIAGRAM 5.

From neck point to A, 2 inches. A to B, 1 inch. Decide depth of turn as at C, and draw crease line through B to D. From D to F, same as from A to B. The sewing on edge of collar is drawn level with the fore-part from A to 18, and the leaf edge from G to 18.

The form of turn is suggested on diagram.

EVENING DRESS COAT COLLAR.—DIAGRAM 6.

The collar for an ordinary dress coat is formed on the same principle as used for roll collars, the only difference being that the end is cut the same as the frock coat.

The fashionable form of turn is shown on the fore-part.

HOLLOW CREASE COLLAR.—DIAGRAM 7.

The form of collar necessary to produce the hollow crease edge of turn required for gentlemen wearing turn-down collars very low at the sides, is by far the most difficult, and undoubtedly the least understood, and a methodical plan for cutting such as here offered must be welcomed by many cutters, who find a difficulty in providing for such contingencies.

C is ¼ inch above top hole. Mark crease row of turn by a curved line from A to C. From A to B the depth of stand (say ¾ inch). From neck point to X, 1 inch. Draw crease row of collar from A, through X, to E. From X to E is the width of back neck. E to F, same as A to B. Draw sewing on edge from F, through B, allowing a little spring at front. E to G, the depth of fall, and draw leaf edge as diagram. In making up, the edges of turn at dotted lines should be strained out, and the crease edge from B to C drawn in by a bridle.

The shape of the turn is marked on the fore-part.

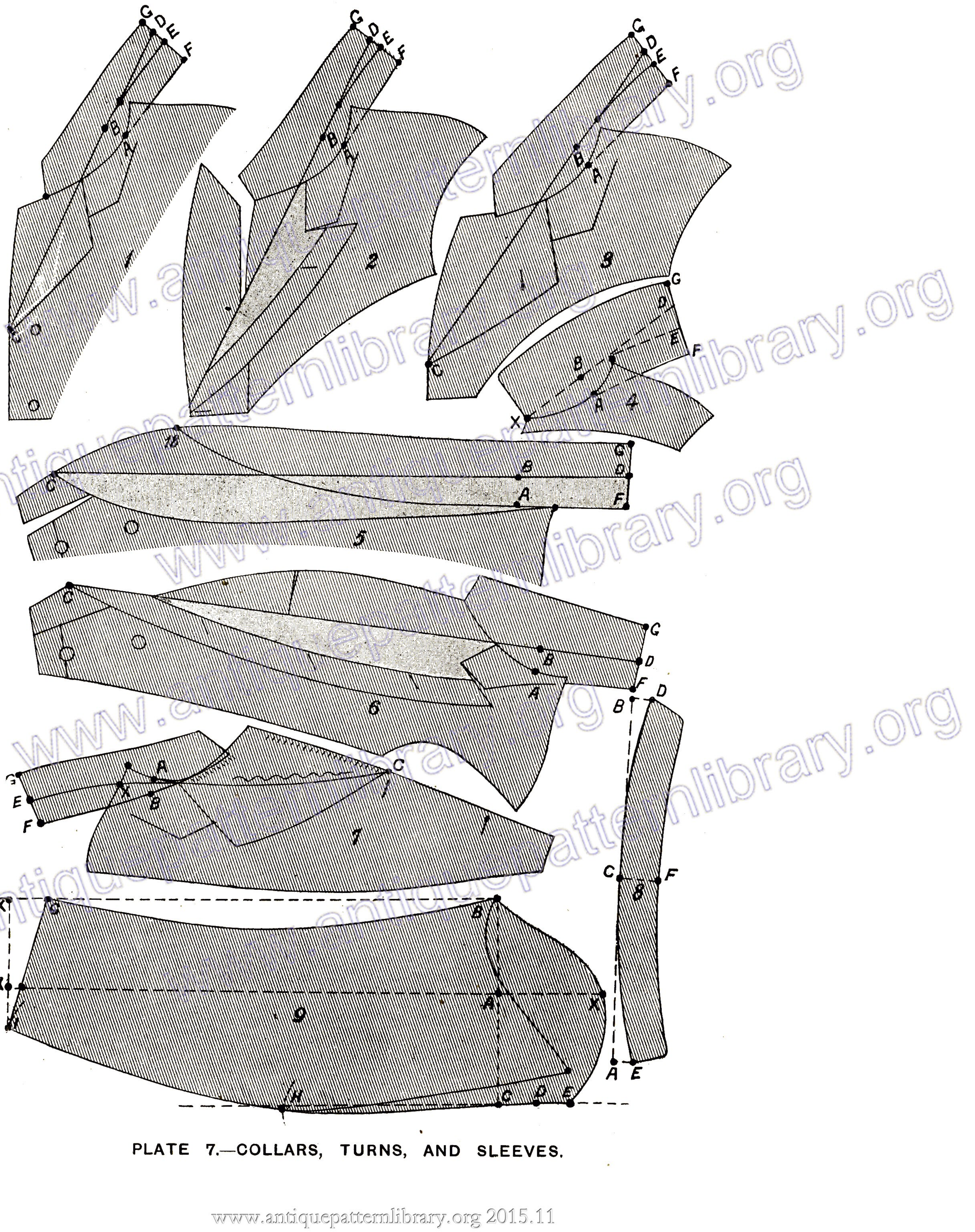
STAND COLLAR.—DIAGRAM 8.

From A to B, the full length of collar. C is marked midway. From B to D, and A to E, each one inch. C to F the depth of collar desired. Draw top edge parallel with D E.

SLEEVES FOR ALL COATS.—DIAGRAM 9.

Draw construction line X, X. From X to A, one-fourth, plus ½ inch (5). From A to C, one-fourth (4½). From A to B, one-fourth, less ½ inch (4). Square from B downwards to XX. Measure width of back from closing seam to OO (7⅜). Place this quantity at C, and measure upwards to D one-half (9). From D to E one-ninth (2). Curve sleeve head from E, through X, to B. Hollow fore-arm 1 inch. Place width of back (7⅜) at E, and curve elbow point H, and hand I. Measure width of cuff from fore-arm to curve I. Place angle of square at I, with one arm touching elbow point H, and draw sleeve hand I to G. Draw hind-arm seam, and complete outline.

The underside is formed by marking in about 1¼ at E, and drawing a curved line to B as diagram.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A
C
X
XX
H

PLATE 7.—COLLARS, TURNS, AND SLEEVES.

THE SLEEVE PROBLEM.

THE instructions previously given for producing the normal sleeve, are such as will be found perfectly satisfactory in all ordinary cases, by which is meant that the normal sleeve thus produced will be exactly suited to a normal scye of proportionate dimensions.

The changes in the formation of arm holes are, however, so numerous that the systematic arrangement of a self-varying method of sleeve cutting is generally acknowledged to be so difficult as to constitute one of the unsolved problems of the trade, and the great majority of system makers, conscious of this fact, practically ignore what they feel incompetent to master.

During recent years much attention has been devoted by the members of various Foreman Tailor's Societies to the consideration of the subject of sleeves and their relation to the scye, and the reports of the discussions from time to time published, have most certainly contributed much to elucidate a subject that our fathers judging from their published writings, seemed to have considered unworthy of minute consideration.

In the construction of sleeves, many (doubtless the majority of) cutters, adopt the principle of forming them by divisions of the breast measure.

That this is a most illogical method of procedure the students of this work who are familar with the uncertainty ot the breast measure to produce even the body of a coat, will readily perceive.

Many of the modern school of cutters have clearly recognised and freely admitted the need of some safer foundation for sleeve cutting than that supplied by the breast measure, and have in many instances entirely disregarded it in favour of cutting by divisions of the scye measure.

In support of this method it is asserted that by it the deficiencies inherent in the breast measure principle are effectually supplied, and that the circumference of the scye being carefully measured produces a working scale of which certain systematic divisions will produce the correct sleeve outline.

The objection to this theory is the very pertinent one, that, while divisions of the total circumference will produce a large sleeve head for a large scye, and *vice-versa*, they will not in any way insure that the increase of the sleeve is located to agree with the particular portion of the scye at which changes from the normal form may have been introduced.

To illustrate this fact it may be mentioned that an increase in the scye circumference may be owing to a reduced width of back, or front shoulder, or to an advance beyond the normal position of the fore-arm pitch. Each of these deviations must be met by counteracting changes in the sleeve at *corresponding positions*, whereas, plans of cutting based upon the actual *size* of scye, give the same shape of sleeve for *all* the deviations.

In approaching the subject of sleeve cutting it may be stated that the tailoring trade is pre-eminently a sceptical one, and it is possible—nay probable, that the solution of the problem here attempted may be disputed. This, however, the future will manifest, and if, as I hope, my success be recognised, and "it is the unexpected that always happens, such recognition will amply repay me for the prolonged and persistent attention I have devoted to a peculiarly intricate subject. To render the method as intelligible as possible, reduced diagrams are freely introduced to illustrate the text, through the means of which the intelligent student will be enabled to obtain a clear conception of the necessary changes, and step by step securely advance to proficiency.

VARIOUS SHAPES OF ARM HOLES.

The principal changes in the formation of arm holes may be classified as follows:

I.—Alterations in the width of back stretch.
II.—Change in the width of the front shoulder.
III.—An advanced position of the front of scye at fore-arm seam
IV.—Built or "American" shoulders.

A system of sleeve cutting that through the medium of its ordinary working will provide the required variations for either one or all of the above changes, will solve the sleeve problem.

In illustrating such a system I have considered it best to set out with the assumption that ordinary "block" foreparts and sleeves are being used, and I consider myself on unassailable ground when I assert that *whatever may be taken from the normal arm-hole either at back or front, must be transferred to the sleeve at a corresponding point or points* *

---

* The centre construction line here introduced has never been used in any sleeve system.

Narrow back. Diagram 2. If this diagram be examined it will be observed that the normal width of back is gradually reduced from 1 to 2. Not only is the width of back reduced, but the actual circumferential measurement of the scye is slightly increased, as the application of the inch tape, or even a glance, will indicate. The effect of such alteration when the coat is on the body is clearly shown on diagram 18, while the changes in the sleeve necessary to preserve the fit of the coat, are as clearly shown on Diagram 4. The changes, as will be seen, simply consist in transferring the pieces taken from 1 to 2 on diagram 2, to the top of the hind-arm of the normal sleeve, suggested by diagram 4.

Narrow Shoulder. Dia. 5. The dotted line on this diagram suggests a narrow front shoulder, while I consider it can scarcely be gainsayed that the necessary change in the sleeve head is such as shown on diagram 7, which consists in placing on the top of the sleeve head the piece cut from diagram 5.

Advanced arm hole. Dia. 6. If, as sometimes happens, an unusually easy arm-hole is required, the front of scye is advanced beyond the normal position, as shown on diagram, in which case it naturally follows that the top of the sleeve must receive the material cut from the normal arm-hole (see 6 to 7 on diagram 8). In addition to the advance of the fore-arm seam it will be noticed that it is raised above the ordinary depth of the fore-arm line. This change ensures that the fore-arm *length* cut from the forepart is transferred to the sleeve. To illustrate this clearly, diagram 20 is introduced, which shows that when the arm-hole is advanced, the lost fore-arm length must, to preserve accuracy, be added to the top of the sleeve.

Built Shoulders. Dia. 3. If the shoulders are "built" or raised, in what is termed the American style, the forepart and back must be altered as shown by the dotted lines on diagram 3, the surplus length from A to B being filled up with wadding, padding, &c., &c. This change does not involve any disturbance of the hind-arm or fore-arm pitches (A.B.). As, however, the alteration *increases* the distance between the points A.B. the *width* of the top-side sleeve must be correspondingly increased (see diagram 14). This is not the only change required, as an examination of figure 19 will show. This figure is introduced to show the appearance presented by a forepart with a built shoulder, previous to the insertion of the sleeve. The lower line X, depicts the top of the natural circle of the arm, and the shaded portion upwards to XX, the artificial insertion, or padding. The solid line, B X E. suggests the normal rise of sleeve head, which it is assumed is adapted to the normal scye circle. As will be seen from this figure, there is, in the case of built shoulders, a deficiency of length or rise, from the top of the normal sleeve to the upper portions of the padding at XX., and it is positively certain that to preserve the correct hang of sleeve, the amount of this deficiency must be added to the rise. With this change *in addition to that shown on diagram* 14, the completed alteration will be such as shown on diagram 15. No change is made in the under side sleeve, as the under part of the scye has not been altered.

That the changes above described, and fully illustrated on the diagram sheet, are both logical and effective, I think the majority of cutters will admit, and a systemised plan of working that will produce these required changes in the outline of the sleeve must, as previously stated, solve the long disputed problem of sleeve cutting.

In illustrating the development of my system for producing these desirable results, I have kept strictly to the lines, and as far as practicable to the quantities laid down for the normal sleeve, but have expanded the working of the plan to meet all emergencies.

As a basis to demonstrate this development, diagram 12 is submitted, which may be taken as showing the normal arm-hole illustrated on all the normal models included in this work, while diagram 13 shows the expansion of the normal sleeve method to accommodate changes in the formation of the arm-hole.

EXPANDED INSTRUCTIONS FOR DRAFTING SLEEVES.

Draw construction line XX.

X to A, $1\frac{1}{2}$ inches more than T to 3 on forepart (5).

B and C are squared with XA.

A to C is one fourth scale ($4\frac{1}{2}$).

A to B the same as I to T on forepart (4), plus the amount (if any) that the scye is advanced beyond the normal point S.

(The forearm line B to Y, is *always* squared down at the normal quantity, $\frac{1}{4}$ less $\frac{1}{2}$ inch (4) from A.

If the armhole is advanced, the top of the forearm, as before stated, is advanced a corresponding amount, beyond the normal point, and in addition the sleeve must be raised (as from BB to X in diagram 17) one half of such quantity.

Measure the width of back from closing seam to OO. Place this amount at C and measure upwards to D, one half of scale (9).

D to E one ninth scale (2).

Mark a short horizontal line through E (as O—O). Next measure the edge of the armhole (diagram 12) from fore-arm to hind-arm pitches ($9\frac{3}{4}$) and make the distance from the top of the fore-arm B, on to the line O—O, the same amount.

Mark from A to F, one inch. Make F a pivot and curve sleeve head from E to X. Continue curve by free-hand from X to B.

Place width of back $7\frac{3}{8}$ at E, and curve elbow length (21) at H, and sleeve hand (31) at I.

Measure from Y to I the width of cuff desired, which is usually about $\frac{1}{3}$ of breast.

Place the angle of the square at I, with one arm intersecting the point H. and draw sleeve hand line to Y.

Hollow the forearm one inch, make width of elbow to taste, and complete outline.

HOW THE PLAN WORKS FOR ABNORMAL SCYES.

Narrow Back (as Diagram 18). Sleeve System Diagram 9.

Draw line XX and proceed the same as above instructed. The *decreased* or actual width of back measure being placed at C, and points D and E found as usual, it follows that the amount lost from the back will by the working of the method be transferred to the top of the hind-arm, thus preserving the proper length from the closing seam of back to the elbow (see diagram 18). Owing to the reduced width of back the distance between the hindarm and forearm pitches is slightly increased, necessitating an increase in the width of sleeve from B to E,—a change provided by the working of the system.

* * * * * *

Narrow Shoulder (as Diagram 5). Sleeve System Diagram 10.

For narrow shoulders the working of the method remains unaltered, as the increased round is provided by the usual arrangement of making from X to A one and a-half inches more than the distance from T to 3 on the forepart, which in narrow shoulders is increased beyond the normal amount. The actual effect of the change in sleeve is shown by diagram 10.

* * * * * *

Forward Scye (as Diagram 6). Sleeve System Diagram 11.

The correct shape of sleeve necessary for forward scyes is also provided by the actual working of the system, for as the front of scye curve (S to 3) is advanced beyond the normal position, the top of forearm from B to BB (diagram 11) is advanced a corresponding amount, while to preserve the length of forearm lost from the forepart (see diagram 20), half the amount of the advance is added from BB to X (diagram 11).

* * * * * *

Built or American Shoulders (as Diagrams 3, 14, 15, and 19). Sleeve System Diagram 16.

The system provides for the necessary change of arm hole, viz., the *increased* distance between the sleeve pitches, as by its working a corresponding amount is placed from E to EE (diagram 16). To provide for the increased rise of sleeve head necessary (see figure 19) the distance from E to OO (diagram 16) must be increased by the same amount as from E to EE.

* * * * * *

The foregoing examples are given to show that the method places on the sleeve in the proper positions the amounts taken from the corresponding portions of the arm-hole.

As a final illustration I give the case of a coat in which *all* the separate changes in the arm-hole as above described are combined. The back is reduced in width, the front shoulders narrowed, the forearm point of arm-hole advanced, and the shoulders wadded (see diagram 1), changes so extreme as to test to the fullest extent the reliability of the system, as the only portion of the scye unaltered, is a small part of the under arm curve.

* * * * * *

Extreme Armhole Alterations (as Diagram 1). Sleeve System Diagram 17.

The sleeve for this extraordinary arm-hole is shown by diagram 17, on which all the changes are provided by the actual working of the system, as follows:

The decreased width of back. The measure is placed at C, and points D and E being found as usual, the actual length of hind-arm from closing seam of back to elbow is accurately preserved.

The narrow shoulder is counteracted by the corresponding increase of sleeve from A to X.

The forward position of armhole is corrected by the increased width of sleeve from B to BB, and the correct *length* of forearm retained by the increase from BB to X.

The built shoulder is considered in the change worked outwards from E to EE, and upwards to OO.

* * * * * *

The combined changes produce the alteration in the sleeve necessary to harmonise with the reconstructed arm-hole, and the coat when on, will *in its fitting points* be the same as though it were cut in the ordinary way with a normal or proportionate arm-hole and sleeve.

THE "PITCHING" OF SLEEVES.

:o:

In considering the subject of sleeve cutting but little attention is usually devoted to the important subject of "pitching."

The old time idea of marking the hind-arm station in the middle of the back pitch, and from such point halving the scye to find the correct location of the fore-arm point, although it died very hard, is now decently buried in oblivion. The plan mentioned was doubtless safe enough in the good old days of the "good old thirds," when cutters always arranged the run of back shoulder seams at a certain undeviating angle, but as soon as cutters began to develop what may be termed an intelligent perception of appropriateness, teaching that the appearance of a low shouldered figure is improved by a higher or more horizontal back shoulder seam, and a high shouldered one by the opposite, the theory became so palpably uncertain, that by all thoughtful tailors it was permanently relinquished. As all experienced tailors know, the correct hang of the sleeves—let them be cut ever so accurately—may be completely spoiled by improper "pitching."

If the fore-arm is pitched too high, ugly creases will be manifest at the top of the fore-arm seam, and under the sleeve to the elbow. The bottom of the fore-arm seam will stand away from the arm, while the sleeve, notwithstanding correct measurement, will appear too short.

If the fore-arm is pitched too low a most uncomfortable feeling will be created, particularly when the arm is brought forward. The sleeve will cling tightly around the muscle of the arm, restricting movement, and manifesting a number of horizontal creases most objectionable in appearance. The contraction, and consequent discomfort will not be confined to the sleeve alone, as the pressure will also be most uncomfortable across the back of the coat, leading the inexperienced cutter, ignorant of the actual cause, to imagine that the coat has been cut considerably too small.

If the hind-arm is pitched too high, in addition to an excess of fulness at the sleeve head, a fold in the shape of a horse shoe will appear just above the elbow, and running from the top of the sleeve head in a backward direction across the hind-arm seam.

If the hind-arm is pitched too low, the sleeve head, owing to the lack of sufficient fulness, will appear flat and untasteful, while the underside, through the surplus material taken from the top, will probably be worked in to the size of the under half of the arm-hole by means of a clumsy box pleat, creating an unsightly mass of bulky wrinkles.

If the fore-arm is pitched too low, and the hind-arm too high, the result will be to twist the sleeve and throw it backward into a direction that could only fit if the arms were carried behind the back in the position enforced upon school children. Should the arm be naturally extended by the side, the sleeve will be forced into creases at the fore-arm.

If the fore-arm is pitched too high, and the hind-arm too low, the sleeve at the bottom will be thrown forward, suitable for the military "stand at ease" position. As soon as the arm is allowed to hang in the ordinary way, the sleeve will be forced backward, so that folds will form at the hind-arm seam from the elbow point upwards.

The correct position of the fore-arm seam no matter by what plan the arm-hole should be cut, may be placed at a point measuring a bare three-quarters of an inch above the bottom of the scye curve.

The correct position of the hind-arm seam cannot be as distinctly defined, owing, as previously stated, to the varying degrees of back shoulder slope. In the Sectional System the hind-arm seam of the sleeve is sewn in a direct line with the side-seam (see Diagram 18, Plate 8).

To alter an incorrectly pitched sleeve it is best if there be any doubt as to the nature or extent of the defect, to have it entirely ripped out, after which it can be accurately reajusted (with pins) on the wearers body.

The consideration of the above facts will induce the student to realize the importance of personally attending to the fixing of the hind and fore-arm seams, an important matter seemingly considered so insignificant that probably nine out of every ten cutters leave their adjustment to the untrained discretion of his workmen.

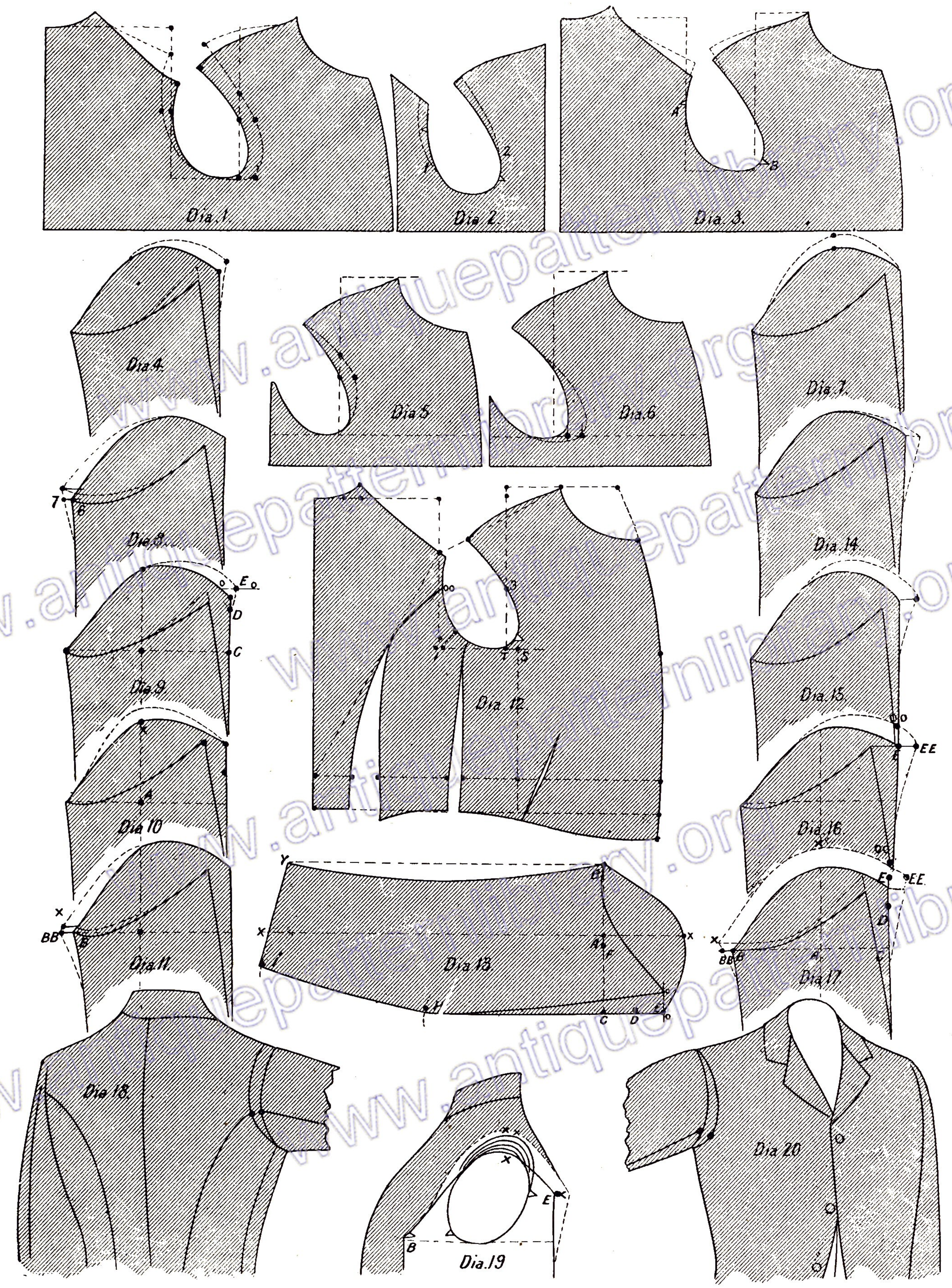
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PLATE 8.—ARMHOLES AND SLEEVES.

THE FULNESS IN SLEEVE HEADS.

THE correct amount of fulness advisable to arrange for sleeve heads is a matter that an outsider might imagine to be one upon which little, if any, differences of opinion could possibly be entertained; but in such an assumption he would be mistaken. Indeed, the differences of opinion regarding certain features connected with the art of cutting—and many of these features such as one would consider unlikely to honestly excite such divergences—plainly suggests a reflection upon either the capacity or industry of the numerous authors of works on cutting, whose writings leave the members of the Trade exactly as they were, viz., at "loggerheads."

The proper amount of sleeve head fulness is, when reasonably considered, a subject capable of the clearest elucidation; yet, nevertheless, to the vast majority of cutters it presents itself in the guise of a very intricate problem.

It is not that each cutter is unable to say the amount of ease his particular method produces, nor that he is troubled by any doubts as to the absolutely correct amount required; but the problem presents itself when each operator marvels as to why his colleagues should consider his particular view of the subject as being based upon error, and, as a consequence, disastrous in practice, while *he* knows—as the result of experience and observation—that all who introduce either more or less fulness than himself must be, if foremen, in constant danger of dismissal, and, if masters, trembling on the doormat of His Majesty's Court of Bankruptcy.

Now let us for a page or so take this matter up in detail, and endeavour, while clearing away the mists surrounding it, to lay down some rules for the guidance of the cutters of to-morrow, and as many of those of to-day as are willing to admit that they stand in need of rules.

To render my view of the matter at once explicit and concise, I will start with an assertion to the effect that

THE CORRECT AMOUNT OF FULNESS
FOR THE SLEEVE HEAD OF A MAN'S COAT IS ONE INCH.

What is that you say, Sir? You find that at least two inches is necessary. And you, Sir, have still a different opinion? Well gentlemen, let us put on our considering caps, and see if we can't reconcile things a bit.

In the first place, I suppose we will all agree that the amount of the fulness is to be ascertained by measurement? Good! When we do agree, like the men in the play, "our unanimity is wonderful."

In the next place, you will see as I thus measure up my armhole . . . . Why do you stop me?

You all say I am measuring it in the wrong position. Very well, gentlemen, kindly show me how you *think* (pardon the suggestion) that it should be measured?

You take the forepart and back, and overlap the shoulder seam a half an inch at the scye point as though it were seamed. Yes, very good, so far.

You define the positions of the hind and fore-arm "pitches" by chalk marks. Good, again.

You measure from hind-arm to fore-arm pitch around the inner edge of the armhole (Diagram 2), you find it measures 9 inches. You next measure along the top edge of the sleeve (Diagram 1), of course deducting a quarter of an inch for seams at the hind-arm and fore-arm, and you find it is 11 inches. Therefore you assert that the amount of fulness is 2 inches.

Well, now gentlemen, you have stumbled, for although *as measured*, you apparently have 2 inches, in reality such would only be the case if your sleeves, instead of being seamed in, were "stoted" in.

You ask for proof. I thank you, gentlemen, for the privilege, and the fact that the explanation is a very simple one, will not, I trust, render it the less acceptable.

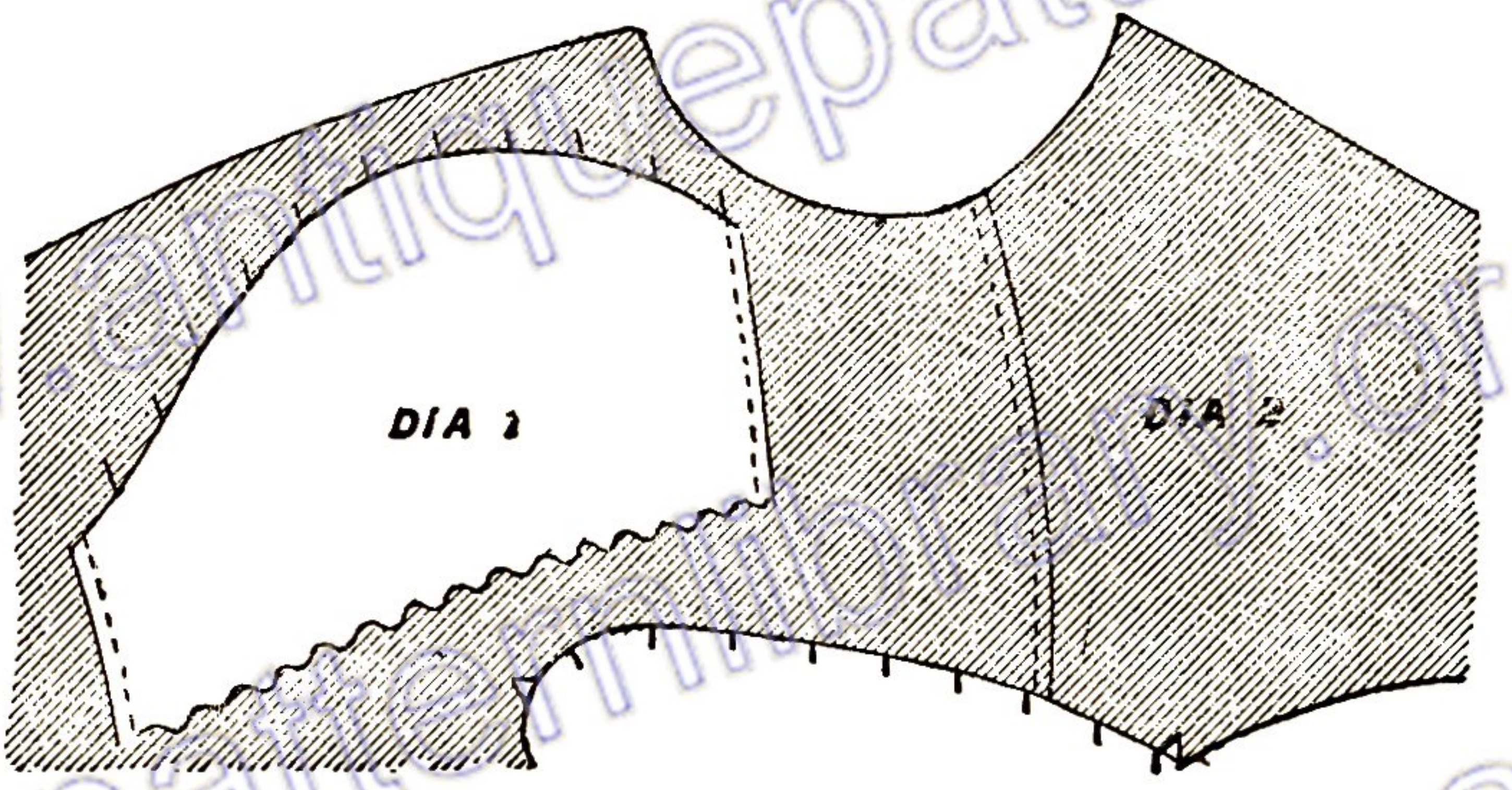
I have just stated that you would have 2 inches fulness should the sleeve be "stoted" in. That such is a truth can be seen at a glance, or better still by placing the top edge of the sleeve touching the edge of the armhole as cut, and measuring around—edge to edge—from fore-arm to hind-arm.

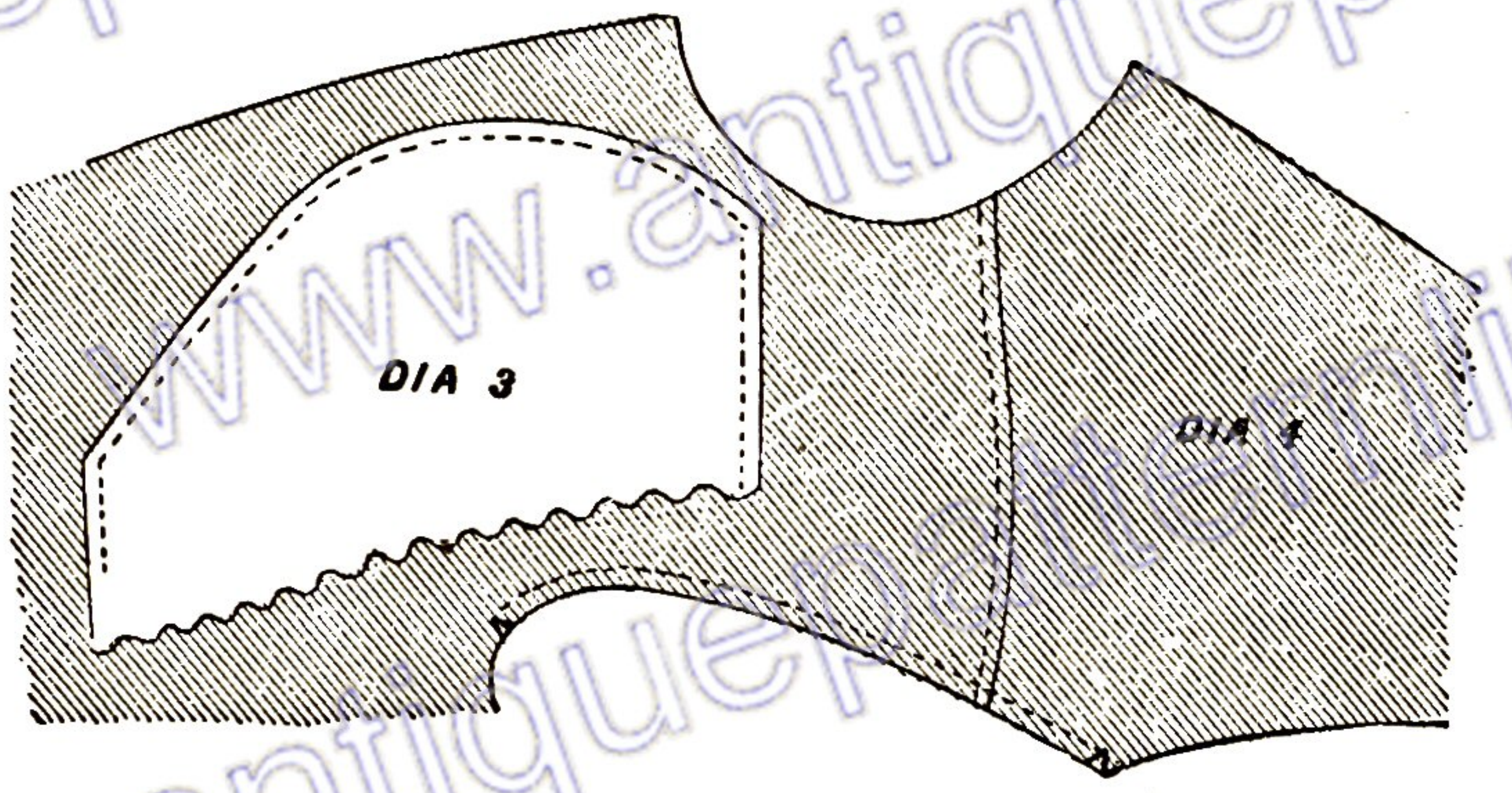
But do you not see if you measure the forepart from hind-arm to fore-arm exactly in the position that the sewing of the seam will occupy (Diagram 4), that it will measure 9½ inches, an *increase* upon the amount *you* took it to be.

Do you not also see that if you measure the sleeve head in the position that the seam will take (Diagram 3), the amount obtainable will be 10½ inches, a *decrease* of ½ an inch upon your incorrect measurement of Diagram 1; and can you not also realise that if the sewing line of fore-part measures 9½ inches, and that of the sleeve head 10½ inches you have only 1 inch of fulness (the amount of the difference) to gather in, instead of, as you imagined, 2 inches.

You never considered the matter in such a light before? No, gentlemen, because, like fully nine out of every ten cutters of the day, you did not know the actual amount of fulness produced by even your own methods of cutting.

You now must admit, because the demonstration I have supplied is one that cannot be gainsayed, that it is the relative measurements of the *line of sewing*, and not those of the extreme edges, that contribute the fulness, and with such an admission I leave you, concluding my remarks as I commenced them, by repeating that the correct amount of fulness for the standard style of sleeve head is 1 inch, an amount that will be entirely exhausted by the usual and necessary straining out of the front of the arm-hole, slitting of canvas, &c., &c.





Pardon me again, for I had almost forgotten to add that the correct amount of sleeve head is always produced by the ordinary working of my Sectional Sleeve System, and should any of your colleagues assert that it produces *too* much fulness — a thoughtless criticism indulged in, as I have reason to believe, by certain superficial investigators of the method, who loftily scorn to minutely examine *details* — you will confer a favour upon me by referring them to the Diagrams illustrative of our conversation.

* * * * * * *

THE OUT-OF-SIGHT FORE-ARM SEAM.

Previous to concluding my remarks on the subject of sleeves, it may be advisable to give instructions for producing those in which the fore-arm seam is brought under the arm, or out of sight, instead of (as is more usual running in a direct line with the thumb when the arm is extended by the side.

I have frequently heard tailors state that their customers would object to the seam showing at the front, but I must confess I never believed it, an opinion founded on the fact that during several year's cutting experience I never met with such an objection.

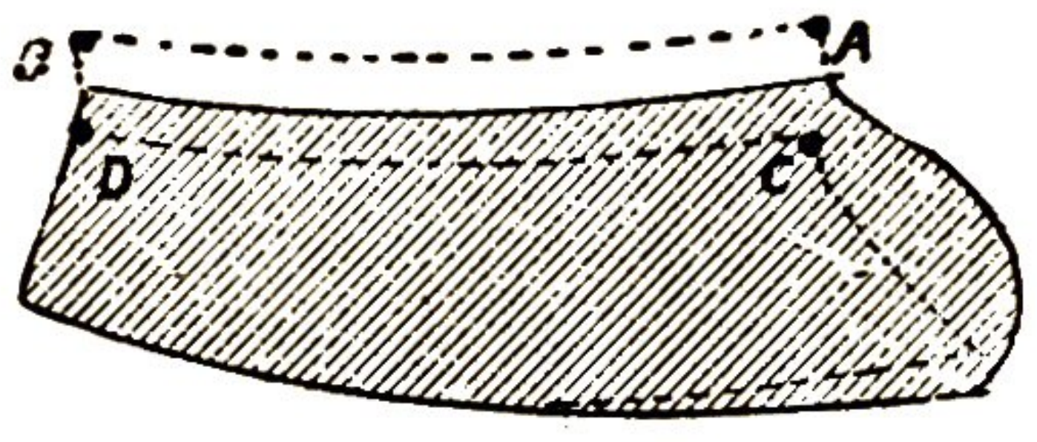
As a matter of fact, the objection originates in the slowly evolved conviction of certain master tailors, who have trained themselves to believe that an out-of-sight fore-arm seam is not a whim, but a necessity.

However, as the cutter in his business must be prepared to cater to the whims of his employers as well as those of the customers, it may here be stated that the out-of-sight fore-arm seam is simply produced as follows:—

I.—Mark out the top-side sleeve by System, or patterns, in the usual way.

II.—Add about 1½ inch right through the fore-arm, from top (A) to bottom.

III.—Reduce the fore-arm of under-side, from C to D, the same amount as added to the top-side at corresponding positions. In making up the fore-arm seam the top-side must be strained out in the middle until, when turned over, it exactly fits the curve of the under-side from C to D.



LOUNGE COATS.

The simplicity and uniformity of working which distinguishes the "Sectional System," are well shown in the arrangement for producing lounge coats, which, apart from the changes necessary to provide the alteration of outline peculiar to the style, is the same as used for close-fitting garments, all the fitting points being located exactly the same as in morning coats.

That this arrangement is as reasonable as it is simple, a little reflection will indicate.

The distance to the front of scye, the depth of scye, length of front shoulder, and shoulder slope should be exactly the same in a clean fitting lounge coat as in a coat cut across the waist. As, however, lounge coats are often desired particularly easy fitting, they are frequently cut to a scale a size larger than supplied by the actual measurements; in the same manner as is fully described in the instructions for producing shooting coats.

The degree of ease allowed at the waist varies considerably. Sometimes such coats are cut to hang very square and slightly—if at all—defining the form, while at others they are cut very shapely showing the natural curves of the figure as distinctly as a morning coat would. These changes are dependent upon the wish of the customer or the fashion of the day, and the method given will produce any style required. If a squarer cut is desired than that suggested by the diagram, the quantity from EE to W may be reduced, and the fish under the arm omitted.

* * * * * *

"SAC" BACK LOUNGE COATS.

These coats, which just now are very popular, are distinguished by the absence of a back closing seam, in which case the back pattern may be cut exactly the same as for an ordinary lounge, and the material shrunk on the crease edge until it corresponds with the curve of the pattern from B to XX.

From E to EE should be made one-third of the scale, or breast, and little—if anything—should be taken out between EE and W.

* * * * * *

NORFOLK JACKETS.

As will be seen from the diagram, the outline of the Norfolk Jacket is similar to that of the lounge coat. To secure this result, the points are mostly found in the same manner as described for the lounge. The most distinctive feature of the "Norfolk" is the introduction of the pleats and belt, which are usually formed of separate strips of cloth laid on in the positions indicated by the shaded lines. Sometimes the pleats are formed by folds in the material, in which case the pattern is cut in the ordinary way, and the cloth is folded in the positions required, the folds being secured by pins or basting stitches, after which the pattern is laid upon the folded material and marked around in the usual way. The general features of "Norfolks," should all be of what is termed a bold character. The stitching of the edges and pleats should be about $\frac{3}{4}$ of an inch wide. All the pockets should be strongly tacked, and are best lined with waterproof material. An outside breast pocket is inserted in the left breast, the opening of which is arranged perpendicularly under the breast pleat. The lining is often of flannel, or some such absorbent material. Gentlemen who do not wish to be oppressed by unnecessary weight often prefer their jackets unlined, in which case the seams are taped. The "fall" of the collar is sometimes the same width as the pleats, say $2\frac{1}{2}$ inches. The sleeve hands are mostly finished in the ordinary way with one or two holes and buttons, although the Norfolk Jacket proper, is finished with a narrow wristband secured by a hole and button, upon which the sleeve is fulled in the same manner as seen on ordinary shirts. The material should be a rough make of cheviot or Bannockburn tweed. The buttons are of buffalo horn.

Instructions for Folding Norfolk Jacket Pleats are given on pages 95 and 96

LOUNGE COATS.

MEASURES.

Natural Waist Length	16½ inches.	Breast	18 inches.
Full length	29 "	Waist	16 "
Opening of Front	12 "	Seat	19 "

Width Shoulder Measure, 27 = 18 inch scale. Depth Shoulder Measure 28 = 1 inch excess.

All points, unless otherwise specified, are found by divisions of the "width shoulder measure" scale.

If shoulder measures have not been taken, divisions of the breast-measure may be used.

INSTRUCTIONS FOR DRAFTING.

To Form the Back.

B, C, X, are found by square lines.
B to D, the natural waist length (16½).
B to X, the fashion length (29).
D to E 1 inch.
X to XX, 1 inch.
B through E to XX forms the closing seam.
B to G one-twelfth scale (1½). G to C, one-third scale (6).
C to H, is square with B.
H is one-half scale, less ½ inch from C (8½).
H to I half the difference between the "width" and "depth" shoulder measures (½ inch).
If shoulder measures have not been taken, make H to I ½ an inch.
I to O, one-third scale (6). B to M, one-sixth scale, less ¼ inch (2¾).
M to N, ¼ of the distance from B to M (¾ inch).
N to O, forms back shoulder line.
B to N, forms the back neck.
O to point of back ¼ inch.
E to EE, one-third waist (5⅓). Curve side-seam through 1 and EE downwards.

* * * *

To Form the Forepart.

S is squared with the line CI.
I to S one-fourth scale (4½). S to T, ½ inch.
U is squared with I, T.
T to U, one-half scale, less ¼ of an inch (8¾).
U to V, same as from H to I (½ inch).
W is squared with T, V.
W is the scale (18) from B.
Y is midway between V, W. Draw line from Y to O.
Measure back shoulder seam. Y to 1, the same amount.
Curve front shoulder seam three-eighths above line Y, I.
T to 2, one-sixth scale, plus ½ inch (3½).
3 is midway between T and 2.
3 to 4 one-third of the distance from T to 2.
I to P, one-twelfth scale (1½).
Curve armhole from 1, through 2, 4, T, and P, towards O.
AA is the breast measure plus 2½ inches from back seam (20½).
BB and 6, is squared with I, S.
Square waist line from D to CC, and bottom line from X to front.
BB to CC same amount as from S to AA (9 inches). (In large waists this quantity is made half the waist measure.)
Draw centre line from W through AA, and CC to 10.
10 is one-twelfth of the waist measure below square line (1¼). W to 18, one-sixth scale (3).
Y to 18 forms the curve of neck.
AA to 19, and CC to 20, each 1 inch.
From 10 to 11 about 3½ inches.

Arrange waist indentation as follows:—

Measure from BB to E (11 inches in this case).
This quantity may be reduced to half the actual waist measure (8), with 1 inch extra for seams (9).
As the distance from BB to E is 11 inches, and the amount required is 9 inches, there is a surplus quantity of 2 inches. One-half (1 inch) of this 2 inches surplus is taken out between EE and W. This degree of suppression is usually sufficient, but if a close fit is desired proceed as follows:—
W to V one-fourth waist measure (4). V to VV the remaining half of the surplus (1 inch).
BB to 6 always 9 inches.
Overlap at 7, half the difference between the breast and seat measures plus two seams (1 inch).
The forearm seam of sleeve is fixed ¾ inch above S.
The hindarm seam is placed one-eighth below O.

* * * *

To arrange the opening, measure the back neck B to N, (3) place amount thus obtained at Y and continue to X the measure taken (12 inches).
Next measure from Y to A, 2 inches, and from a to b 1 inch.
Draw crease row of turn from b to x, and continue to front edge.
The top hole is fixed ¼ of an inch below the crease line.
This method for arranging the opening applies to all single breasted coats.

NORFOLK JACKETS.

These coats are now cut on the lines of the lounge coat, the pleats being cut separate and laid on.
To ensure that the pleats join evenly at the shoulder seams, it is necessary to raise the back shoulder seam one inch above the point O, and lower the scye point of the front shoulder the same amount.
The neck point is advanced a quarter of an inch from Y to Z, and the distance from S to 2 is slightly increased.
The distance from I to P is one twelfth plus ¼ of an inch, to afford ease for the movements of the arm.
From D to E, and from X to XX, are each only half an inch.
The one inch allowed beyond centre line at front is continued right through to the bottom.
Half the difference between the seat and breast measures plus 1 inch is allowed at point 7.
To allow for ease, these coats are frequently cut a size larger than the scale supplied by the actual measurements.

The side pockets of Lounge Coats may be placed at one-third of the distance from BB to bottom of skirt.

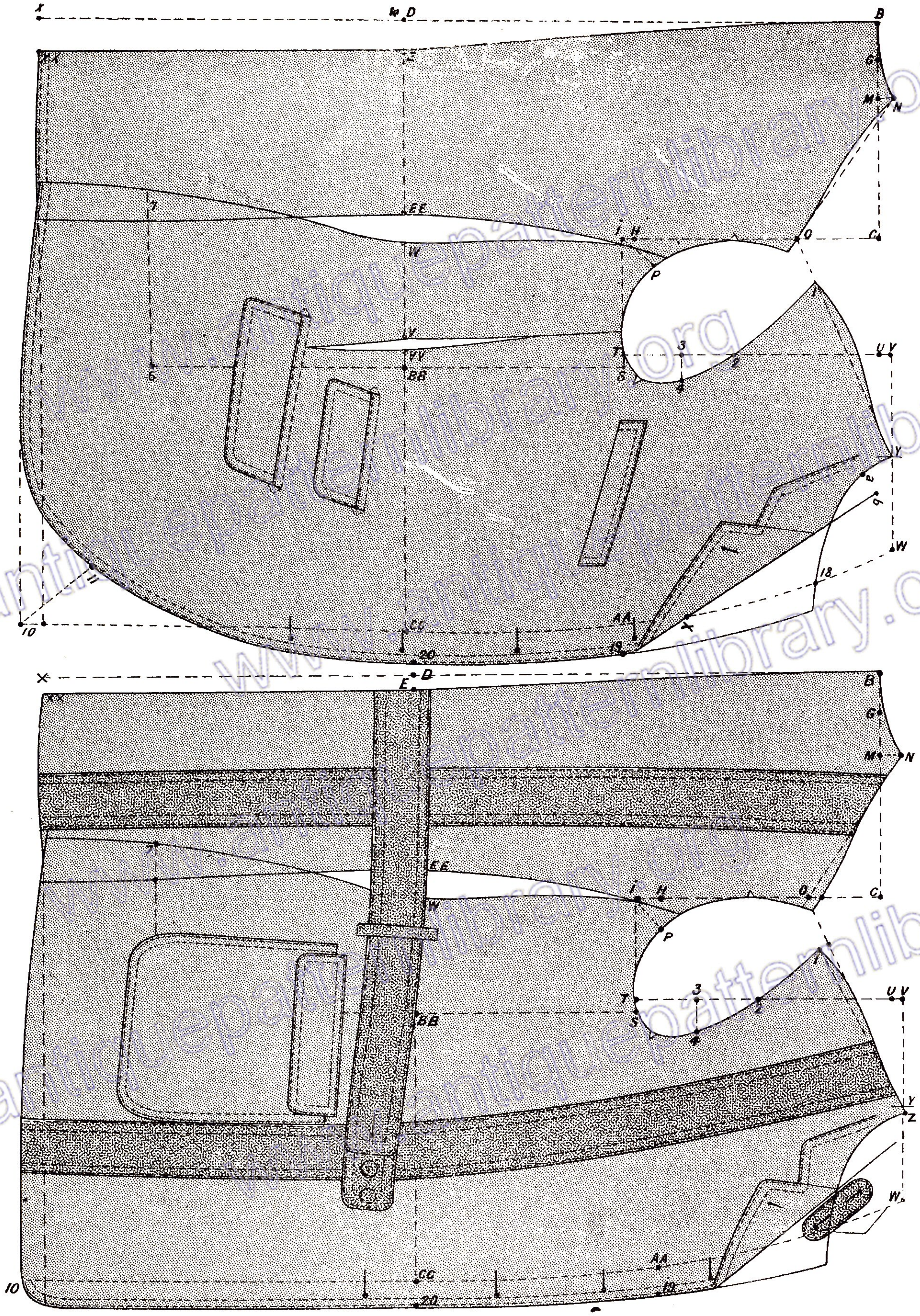

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PLATE 9. I.—LOUNGE COAT. II.—NORFOLK JACKET.

REEFERS.

THE principle distinction between the "Lounge" coat and "Reefer" is the form of the fronts, which are cut double breasted, and finished with a frock shaped lapel and collar. The style is a standard one, and although for a considerable time its general use was restricted to sea-faring men, and those constituting what some genteel folks designate as "the lower orders," it has occasionally come to the front in fashionable circles even for general wear. An instance of this freak of fashion has occurred within the last season or two, when all fashionable London, from the Prince to the City Clerk, suddenly conceived an all absorbing passion for the garment long looked upon as one of the distinguishing features of the natives of Whitechapel.

* * * * * *

YACHTING JACKET.

The Reefer above alluded to has always been recognised as a standard portion of a yachting outfit, and for such purpose it is beyond dispute a most appropriate and convenient garment.

Yachting Jackets are cut exactly the same as "Reefers" (see instructions on next page) the difference in general appearance being imparted by the buttons, which are of gilt metal displaying the club design, or monogram.

Three gilt buttons are occasionally placed across the cuff, and rarer still a band of gold lace with a "bullet-hole" similar to the cuff ornamentation in the Royal Navy. In most cases the cuff is finished with the usual two hole slit.

In making up such jackets it is customary to devote particular attention to the secure "staying" of the various parts, as they frequently receive somewhat rough usage.

The edges are always turned in and double stitched, about a half of an inch wide.

The materials used are blue serge, cheviot or pilot. The dyeing of the material is a most important feature in such cases, as inferior dyes will not resist the powerful bleaching properties of the sea air.

* * * * * *

NAVAL MONKEY JACKET.

The style of "Monkey Jacket" or "Naval Reefer" worn by the officers of the Merchant Service, differs—so far as the cutting is concerned—in no respect from the outline shown on Plate 10, the details of which are fully set out on the next page.

The buttons are of gilt metal showing the motto and design of the particular Company. These buttons it should be mentioned are inserted through eyelet holes, the shanks being secured under the facings with patent fasteners. This contrivance permits of the wearer changing the buttons for black—or plain—ones whenever he desires to do so. A tab (for buttoning up) should always be inserted under the leaf edge of the collar.

* * * * * *

CRICKETING JACKET OR BLAZER.

These garments form part of "Cricketing" or "Tennis" outfits, and although in the majority of cases they are supplied by the hosier, the fastidious customer always prefers them made by his tailor, and as a consequence the student must be equipped for such emergencies.

A Cricketing Jacket is cut similar to a Lounge Coat. The back is arranged without a closing seam. The front is not cut away below the bottom button. The pockets are patched on in the positions shown on diagram. A small watch pocket is sometimes placed inside the upper patch pocket, in which case a short slit for the watch guard to pass through, is arranged at the front edge of the patch. The fronts are finished in the step collar form, an ordinary facing being continued to the bottom. The edges are "swelled." All the seams are turned aside and felled, as no body linings are placed in such garments. The sleeves are sometimes lined with white lawn or other thin material.

White, or coloured, and most frequently striped flannels, are the materials used for such jackets.

In cutting such garments the necessity for the provision of increased size to counteract the tendency to shrinking, should not be overlooked, a necessity that the student will clearly realise when he considers that such garments are frequently washed.

The trousers worn with a jacket such as here described must also be cut particularly roomy. Additional length to the extent of about two inches is also allowed at the bottoms, said length being turned up while the trousers are new, and turned down as soon as the length begins to decrease through shrinking.

REEFERS.

MEASURES.

Natural Waist Length	16½ inches.	Breast	18 inches.
Full length	29 „	Waist	16 „
Opening of Front	11 „	Seat	19 „

Width Shoulder Measure, 27 = 18 inch scale. Depth Shoulder Measure 28 = 1 inch excess.

If shoulder measures have not been taken, divisions of the breast-measure may be used.

INSTRUCTIONS FOR DRAFTING.

To Form the Back.

B, C, X, are found by square lines.
B to D, the natural waist length (16½).
B to X, the fashion length (29).
D to E, 1 inch.
X to XX, 1 inch.
B through E to XX forms the closing seam.
B to G one-twelfth scale (1½). G to C, one-third scale (6).
C to H, is square with B.
H is one-half scale, less ½ inch from C (8½).
H to I half the difference between the "width" and "depth" shoulder measures (½ inch).
If shoulder measures have not been taken, make H to I ½ an inch.
I to O, one-third scale (6). B to M, one-sixth scale, less ¼ inch (2¾).
M to N, ¼ of the distance from B to M (¾ inch).
N to O, forms back shoulder line.
B to N, forms the back neck.
O, to point of back ¼ inch.
E to EE, one-third waist (5⅓). Curve side-seam through I and EE downwards.

* * * *

To Form the Forepart.

S, is squared with the line C-I.
I, to S one-fourth scale (4½). S to T, ½ inch.
U, is squared with I, T.
T to U, one-half scale, less ¼ of an inch (8¾).
U to V, same as from H to I (½ inch).
W, is squared with T, V.
W, is the scale (18) from B.
Y, is midway between V, W. Draw line from Y to O.
Measure back shoulder seam. Y to 1, the same amount.
Curve front shoulder seam three-eighths above line Y, I.
T to 2, one-sixth scale, plus ½ inch (3½).
3 is midway between T and 2.
3 to 4 one-third of the distance from T to 2.
I to P, one-twelfth scale (1½).
Curve armhole from 1, through 2, 4, T, and P, towards O.
AA, is the breast measure plus 2½ inches from back seam (20½).
BB and 6, is squared with I, S.
Square waist line from D to CC, and bottom line from X to front.
BB to CC, same amount as from S to AA (9 inches). (In large waists this quantity is made half the waist measure.)
Draw centre line from W through AA, and CC to 10.
10 is one-twelfth of the waist measure below square line (1⅓). W to 18, one-sixth scale (3).
Y to 18 forms the curve of neck.
AA to 19, and CC to 20, each 3½ inches.

Arrange waist indentation as follows:—

Measure from BB to E (11 inches in this case).
This quantity may be reduced to half the actual waist measure (8), with 1 inch extra for seams (9).
As the distance from BB to E is 11 inches, and the amount required is 9 inches, there is a surplus quantity of 2 inches. One-half (1 inch) of this 2 inches surplus, is taken out between EE and W. This degree of suppression is usually sufficient, but if a close fit is desired proceed as follows:—
W to V one-fourth waist measure (4). V to VV the remaining half of the surplus (1 inch).

BB to 6 always 9 inches.
Overlap at 7, half the difference between the breast and seat measures plus two seams (1 inch).
The forearm seam of sleeve is fixed ¾ inch above S.
The hindarm seam is placed one-eighth below O.

* * * *

The opening is arranged the same as described for Lounge coats, with the exception that X is located at a quarter of an inch less than the measure taken.
The bottom hole is usually placed about 1 inch below the pocket.
The front edges of the ticket and cross pocket flaps, are in a direct line.
The buttons are placed as far backward from the line AA to CC, as the ends (or eyes) of the holes are in advance of it.

CRICKETING JACKETS.

	Breast	Waist	Scale (from Shoulder Measure)	Seat
Measures	18	16	18	19
Additions for ease	„ 1	„ 1	1	„ 1
Size as cut	19	17	19	20

The "Reefer" instructions apply to these coats with the following exceptions:—

D to E is ¾ of an inch, and the line for the centre of back is drawn from ¼ of an inch inside B.

In front of the centre line (AA to 19) one inch is allowed right through.

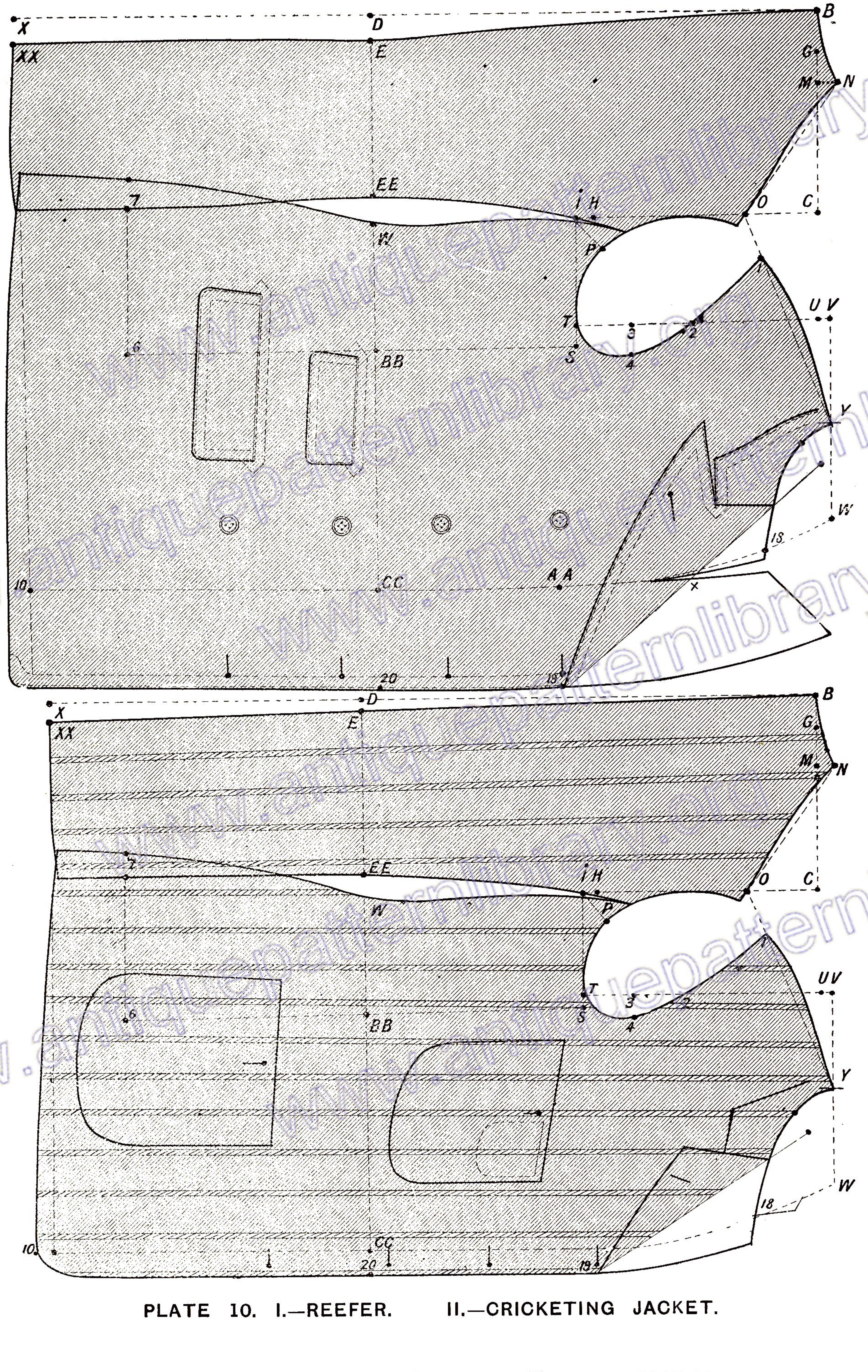
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PLATE 10. I.—REEFER. II.—CRICKETING JACKET.

SEMI-DRESS COATS.

FOR many years dress reformers and ultra sensitive critics of modern costume, have professed the greatest horror for the ordinary—long familiar—dress coat, and with many pointed epigrams and freely expressed sarcasms, have demonstrated—at least to their own satisfaction—that it is one of the most unbecoming and idiotically conceived garments that has been adopted since Adam tried his 'prentice hand at fashion designing.

Be this as it may,—and opinion is still divided on the matter, for did not Carlyle, quoting from Lytton, record that "there is safety in a swallow tail,"—the dress coat has long maintained its position as the premier garment for most social functions, and until the introduction of the semi-dress coat "brooked no rival near its throne."

Whether it be that some dress reformer weary of unavailing criticism evolved the style of garment known in England as a "Semi-Dress Coat," on the Continent as a "Monte Carlo," and in America as a "Tuxedo," or whether its origin may be attributed to the ingenuity of some unknown and unpretentious member of the craft, it cannot be gainsayed that it has become a generally popular style, and despite some disparaging prophecies is universally accepted as a standard garment.

These coats are now very generally worn on what may be described as informal occasions. For theatre visiting they are much appreciated, and on many occasions serve the purposes previously supplied by the various forms of smoking jackets. At balls, and fashionable assemblies of importance, the dress coat shown on plate 6, still maintains undivided sway.

DISTINGUISHING FEATURES.

The Semi-Dress Coat is cut on the lines of a three-seamer, and is arranged to fit fairly close at the waist. The fronts are usually finished in the "roll" collar form, and like those of the ordinary dress coat are always faced with silk. A hole for a flower is inserted on the left turn. The pockets are placed at the sides and are finished with welts. The edges are usually plain, although sometimes a narrow silk cord, or edging, is introduced. The sleeves are finished with a plain round cuff. The linings are always of silk. The material is generally the same as selected for dress coats, although a goodly number of such garments are made of silk velvet.

The vest and trousers worn with this style of garment are the same as used with the ordinary dress coat.

* * * * * *

SMOKING JACKETS.

The diagram introduced to illustrate the features of "Smoking Jackets" will be as useful to the Continental, Colonial, and American reader, as to the British tailor. As will be noticed, the jacket is cut double breasted and is fastened at the front with cords and olivets. The facings, cuffs, and cords across the breast, are of a contrasting colour to the material used for the body of the garment, as are also the linings, which are frequently "quilted" in a diamond pattern. The jacket is cut easy fitting, as comfort is one of its most indispensable features.

The vest and trousers are frequently such as worn with ordinary Morning or Frock Coats.

The trousers, however, most strictly in accord with the jacket are made of serge, or flannel, cut very wide in the legs, and drawn in around the waist with a silk girdle.

A great variety of materials are adopted for such garments. Sometimes a fancy silk is selected of a gorgeous Oriental pattern, such as the shawls worn by ladies some fifty years ago, while at others the material is a soft make of flannel. At the time of writing the materials worked up in the houses making such garments a speciality, are fine makes of coloured vicunas, some of which cost as much as 25s. per yard.

Although the average tailor is but seldom called upon to execute orders for this particular class of garment, the manufacture of which is mainly confined to firms of outfitters, its consideration in a comprehensive work of this character--aiming at the supply of reliable information on all special as well as ordinary garments—becomes a necessity

SEMI-DRESS COATS.

MEASURES.

Natural Waist Length	16½	inches.	Breast	18	inches.
Full length	28	„	Waist	16	„
Opening of Front	21	„	Seat	19	„

Width Shoulder Measure, 27 = 18 inch scale. Depth Shoulder Measure 28 = 1 inch excess.

If shoulder measures have not been taken, divisions of the breast-measure may be used.

INSTRUCTIONS FOR DRAFTING.

To Form the Back.

B, C, X, are found by square lines.
B to D, the natural waist length (16½).
B to X, the fashion length (28).
D to E, 1 inch.
X to XX, 1 inch.
B through E to XX forms the closing seam.
B to G one-twelfth scale (1½). G to C, one-third scale (6).
C to H, is square with B.
H is one-half scale, less ½ inch from C (8½).
H to I half the difference between the "width" and "depth" shoulder measures (½ inch).
If shoulder measures have not been taken, make H to I ½ an inch.
I to O, one-third scale (6). B to M, one-sixth scale, less ¼ inch (2¾).
M to N, ¼ of the distance from B to M (¾ inch).
N to O, forms back shoulder line.
B to N, forms the back neck.
O, to point of back ¼ inch.
E to EE, one-third waist (5⅓). Curve side-seam through I and EE downwards.

* * * *

To Form the Forepart.

S, is squared with the line C-I.
I, to S one-fourth scale (4½). S to T, ½ inch.
U, is squared with I, T.
T to U, one-half scale, less ¼ of an inch (8¾).
U to V, same as from H to I (½ inch).
W, is squared with T, V.
W, is the scale (18) from B.
Y, is midway between V, W. Draw line from Y to O.
Measure back shoulder seam. Y to 1, the same amount.
Curve front shoulder seam three-eighths above line Y, I.
T to 2, one-sixth scale, plus ½ inch (3½).
3 is midway between T and 2.
3 to 4 one-third of the distance from T to 2.
I to P, one-twelfth scale (1½).
Curve armhole from 1, through 2, 4, T, and P, towards O.
AA, is the breast measure plus 2½ inches from back seam (20½).
BB and 6, is squared with I, S.
Square waist line from D to CC, and bottom line from X to front.
BB to CC, same amount as from S to AA (9 inches). (In large waists this quantity is made half the waist measure.)
Draw centre line from W through AA, and CC to 10.
10 is one-twelfth of the waist measure below square line (1¼).
Y to about 1 inch below AA forms the curve of neck.
From 10 to 11 about 4½ inches.

Arrange waist indentation as follows:—

Measure from BB to E (11 inches in this case).
This quantity may be reduced to half the actual waist measure (8), with 1 inch extra for seams (9).
As the distance from BB to E is 11 inches, and the amount required is 9 inches, there is a surplus quantity of 2 inches. One-half (1 inch) of this 2 inches surplus, is taken out between EE and W. This degree of suppression is usually sufficient, but if a close fit is desired proceed as follows:—
W to V one-fourth waist measure (4). V to VV the remaining half of the surplus (1 inch).

BB to 6 always 9 inches.
Overlap at 7, half the difference between the breast and seat measures (½ inch).
The forearm seam of sleeve is fixed ¾ inch above S.
The hindarm seam is placed one-eighth below O.

* * * *

To arrange the opening, measure the back neck B to N, (3) place amount thus obtained at Y and continue to CC the measure taken (21 inches).

SMOKING JACKET.

Measures	Breast	17	Waist 15	Scale	17	Seat	18
Additions for ease	„	1	„ 1	Additions for ease	1	„	1
Size as cut		18	16	Size as cut	18		19

The instructions given for the "Reefer" will also apply to these coats, with the exception that the turn is shaped as shown on Diagram, and finished with a roll collar. From AA to 19, and CC to 20, is 3½ inches.

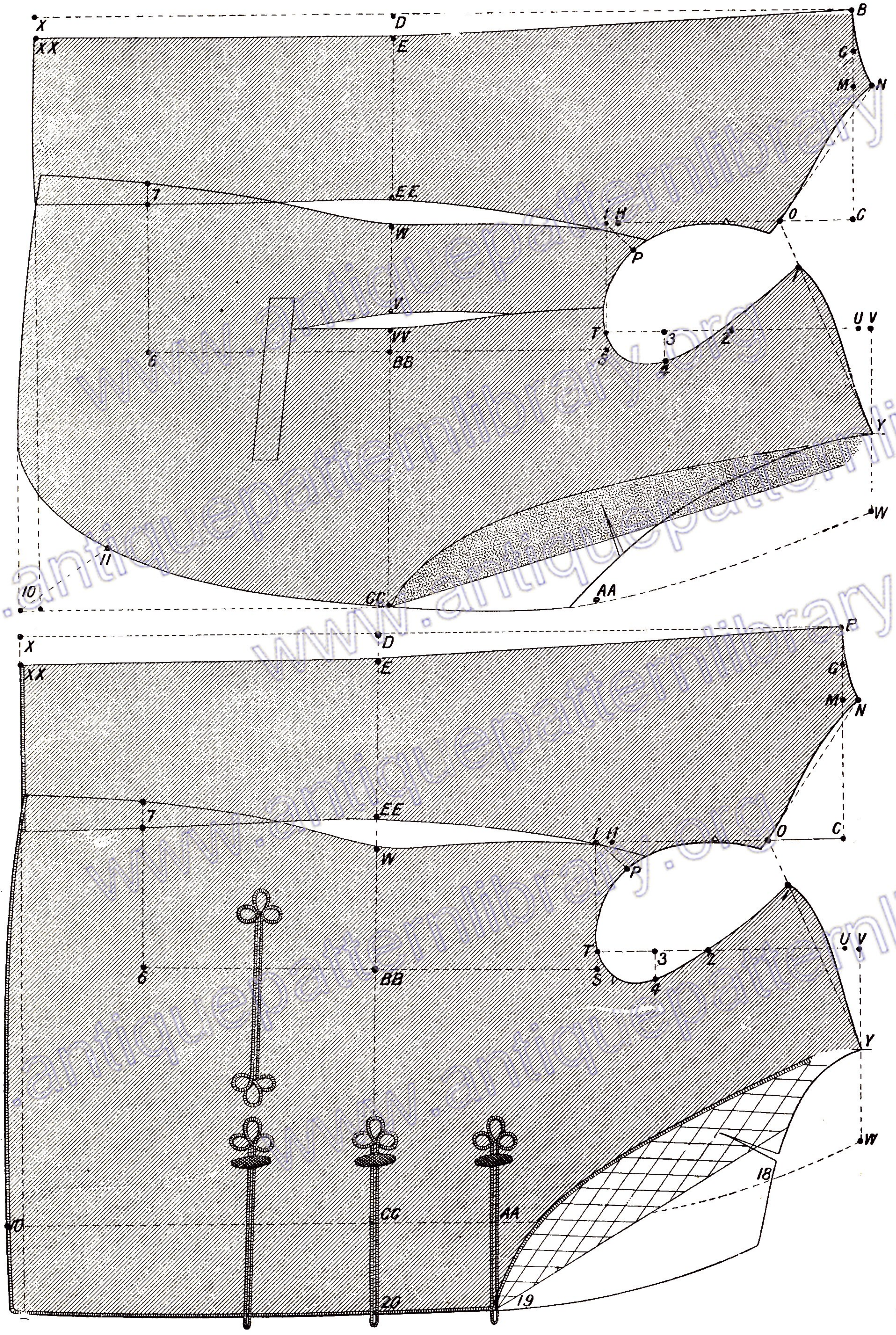
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PLATE 11. I.—SEMI-DRESS. II.—SMOKING JACKET.

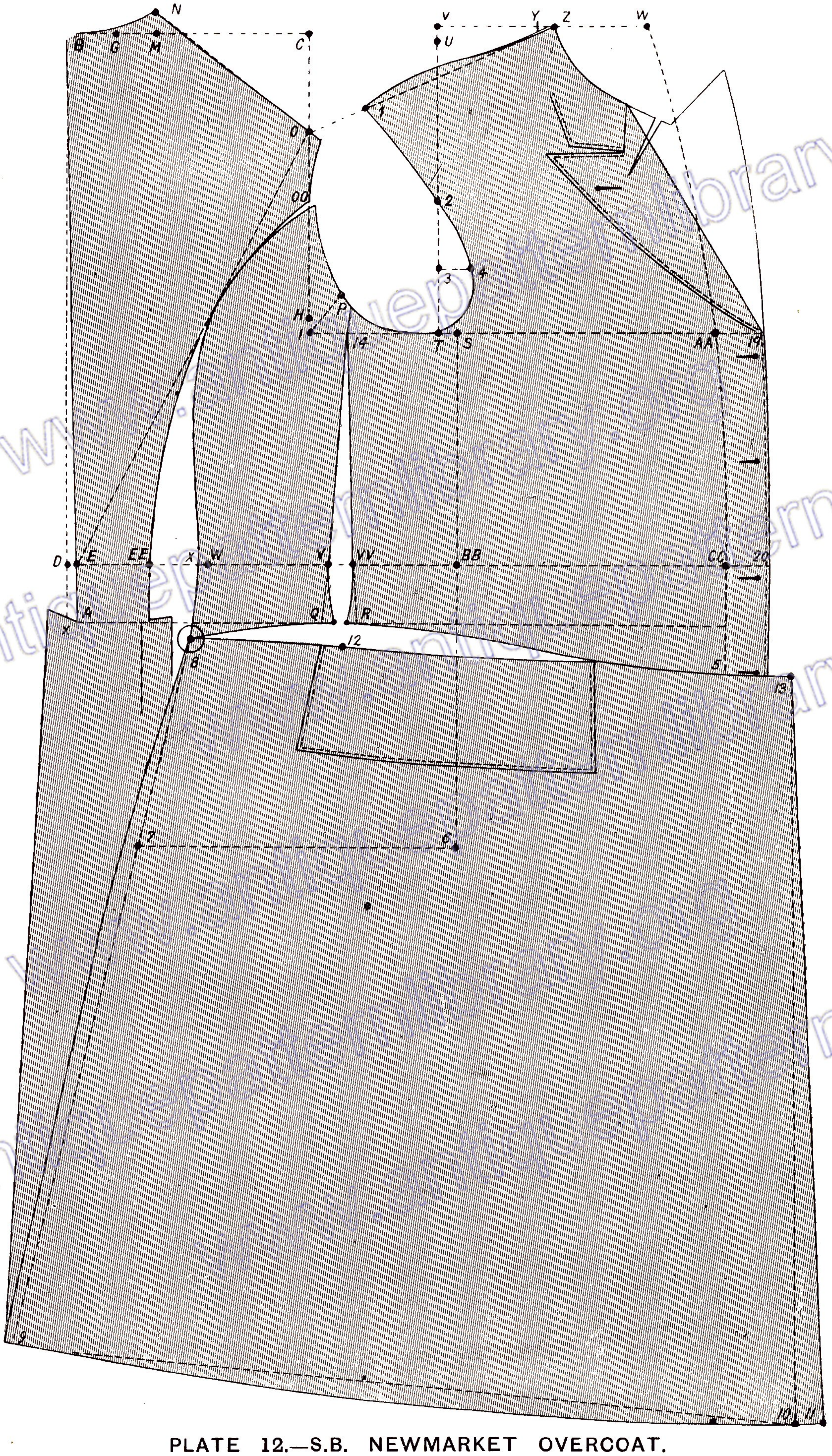
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PLATE 12.—S.B. NEWMARKET OVERCOAT.

Cut and plan of working same as Frock Overcoat, with the exception of 1¼ in. at AA—19 and CC—20.

FROCK OVERCOAT.

THE Frock Overcoat is a standard form of garment which occasionally is universally popular. Being perfectly close fitting it is considered a warmer garment for winter wear than the looser fitting Chesterfield.

These coats must be cut larger than the measures taken over the vest, as they are worn over an under coat.

To provide this increased size it is usual to cut such coats at least one inch a side larger than the measures taken on the vest. Thus an 18 breast, and 16 waist must be cut to a 19—17 size, &c., &c.

If the material used is very thick, a still further increase must be allowed. (See article "How Material affects fit"). In addition to the demand for extra size, there are several other points that require slight alterations from the ordinary frock coat outline.

Foremost amongst these may be placed the armhole, which should be cut easy to provide for putting the coat on and off without discomfort. To produce this result the distances from T to 2 upwards, and from 3 to 4 outwards are slightly increased, while the neck point at Z is correspondingly advanced.

To secure ease over the hips, a very important feature in such coats, the distance from EE to W is decreased; the amount of spring beyond points Q and R increased; and the waist seam of skirt hollowed.

In Making up, these coats are frequently lined with woollen. The edges are sometimes double stitched, and at others piped with cloth, or velvet. The sleeve linings should always be of a strong make of silk. The outside collar is generally made of velvet. The buttons are of a larger size than usually selected for an under coat. The form of the turn and collar should be of a heavy character. The seams are often double stitched, and sometimes strapped. The materials most suitable for such garments are Elysians, Beavers, Meltons, and winter weight Cheviots.

NEWMARKET OVERCOATS,

Are cut the same as above, with the exception that the skirts are longer, and that flaps are placed at the hips.

NEW STYLE RACING COAT.

This style of overcoat, by some called the "Badminton," is one that has recently attained great popularity. Its most distinctive features are the close-fitting back, and the easy-fitting front. To create this effect the suppression between the closing seam E, and the point BB, is the same as in the frock overcoat above described. Another special feature is the omission of the closing seam at back. The lower portion of the side seams are finished with pleats the same as the frock overcoat. The opening of the back skirt is arranged at the right hand pleat where the back skirt is turned in level with the turned in pleat of the forepart. To cover the opening thus made, an under back skirt of the same shape as the outside one is inserted from the waist line downwards, and to this under back the pleat of the right forepart is sewn in the usual manner. The left edge of the under skirt remains loose. Care should be taken in the making up that the round of the pleats is well worked back, as otherwise they would gape in a very unsightly way. The skirt pockets are cut in what is termed the "half-moon" shape, and are frequently finished with flaps. The outside breast pocket is finished with either a flap or a welt. There are four holes and buttons below the turn in the double breasted styles. Many of these coats are made up single breasted with a fly front.

The edges, and sometimes the seams are double stitched, about $\frac{5}{8}$ of an inch wide. The sleeve hands are finished with shallow cuffs (about 3 inches deep) which are formed by turning outwards the ordinary turn up. These cuffs are often faced with velvet, when a velvet collar is worn, or are stitched in several rows when the outside collar is of cloth. The back seam of the cuff is finished with a neat slit. The linings are of silk, or woollen. In the summer season, Racing Coats are often made up without linings. The length of these coats extend to within about a foot of the ground. The materials usually selected for such garments are Venetians or covert coatings.

The Back Tack Style.—Sometimes Racing Coats are made up with an ordinary back tack in the middle, only the upper portion of the back being on the crease. In this case the back must be "stumped," or cut across in the fashion waist line, and the back skirt arranged to overlap at the centre an amount sufficient to form the step of the back tack (say $1\frac{1}{2}$ inches) in the same manner as will be illustrated on a diagram of a "Coaching Coat," to which the student's attention will soon be directed.

The Paletot Style.—Racing Coats are also cut in what may be termed the paletot style, the distinguishing feature of which is the introduction of a separate side body formed the same as shown on the diagram of the "Frock Overcoat." To produce this effect all the points are obtained exactly the same as described in the "Instructions for Drafting" on the next page, with the exception that from about 2 inches below V to the side seam opposite XX, a waist seam is introduced. The pattern may be cut across between these points, and two seams allowed for making.

FROCK OVERCOAT.

MEASURES—

Natural waist length ... ... 16½ inches. | Full Length ... ... 40 inches.
Fashion „ ... ... 19 „ | Depth Shoulder Measure ... ... 28 „

Width Shoulder Measure 27 =	18 scale.	Breast 18 inches.	Waist 16 inches.	Seat 19 inches.
Additions for Overcoat ...	1 „	1 „	1 „	1
Size as cut	19 inches.	19 inches.	17 inches.	20 inches.

Breast and waist measures are taken over the vest. Shoulder measures are taken closely over the under coat. If shoulder measures are not taken, work from the increased breast measure, making H, I; and U, V; each a ½ inch.

INSTRUCTIONS FOR DRAFTING.

To Form the Back.

A B C, are found by square lines.
B to D, the natural waist length (16½).
B to A, the fashion length (19).
D to E, ¼ of an inch.
B through E, forms the closing seam.
B to G, one-twelfth scale (1⅝). G to C, one-third scale (6⅓).
C to H, is square with B.
H is one-half scale, less ½ inch from C (9).
H to I, half the difference between the "width" and "depth" shoulder measure (½ inch).
I to O, one-third scale (6⅓). B to M, one-sixth scale less ¼ inch (3).
M to N, ¼ of the distance from B to M (¾ inch).
N to O, forms back shoulder line.
B to N, forms the back neck.
O to OO, one-eighth scale (2⅜). O to scye point of back ¼ inch.
O to E supplies a guide line, for the curve of side-seam.
E to EE, one-eighth waist (2⅛). Curve side-seam OO, EE.

* * * *

Form Back Skirt same as Frock Coat.

* * * *

To Form the Forepart.

S is squared with the line C, I.
I to S, one-fourth scale (4¾). S to T, ½ inch.
U is squared with I, T.
T to U, one-half scale, less ¼ of an inch (9¼).
U to V, same as from H to I (½ inch).
W is squared with T, V.
W is the working scale (19) from B.
Y is midway between V, W. Y to Z, ¼ of an inch. Draw line from Z to O.
Measure back shoulder seam. Y to 1, the same amount.
Curve front shoulder seam three-eights above line Y, 1.
T to 2, one-sixth scale plus 1 inch (4¼).
3 is midway between T and 2.
3 to 4 one-fourth of the distance from T to 2.
I to P, one-twelfth scale (1⅝).
Curve arm-hole from 1, through 2, 4, T, and P, to OO.
AA is the breast measure plus 2¾ inches, from back seam [21¾.
BB is squared with I, S.
Square waist lines from D to CC, and A to front.
BB to CC, half waist measure and a seam (8¾).
Draw centre line from W through AA, and CC to 5.
5 is one-twelfth of the waist measure plus ¼ of an inch below waist line (1⅝). W to 18, one-sixth scale (3¼).
Y to 18 forms the curve of neck.
Draw front line as diagram.

Arrange waist indentation as follows:—

Measure from BB to E (12½ inches in this case).
This quantity must be reduced to half the increased waist measure (8½) with one inch extra for seams (9½).
As the distance from BB to E is 12½ inches, and the amount required is 9½ inches, there is a surplus quantity of 3 inches. Two-thirds (2 inches) of this 3 inches surplus is marked between EE and W.
W to X, ¼ of an inch for extra ease over hips.
W to V one-fourth waist measure (4¼). V to VV one-third of the 3 inch surplus (1 inch).
This provides the indentation for normal figures.
14 is one-fourth scale (4¾) from guide line.
Draw line from 14 to Q, and from 14 to R.
Curve side-body seams from 14 through V and VV.
8 is ½ inch below waist line.
OO, through W and 8, forms the side-seam.
R to 5, forms waist line of fore-part.
The fore-arm seam of sleeve is fixed ¾ inch above S.
The hind-arm seam is placed at ¼ of an inch above OO.
The opening of front is arranged to measure.

* * * *

To Form the Skirt.

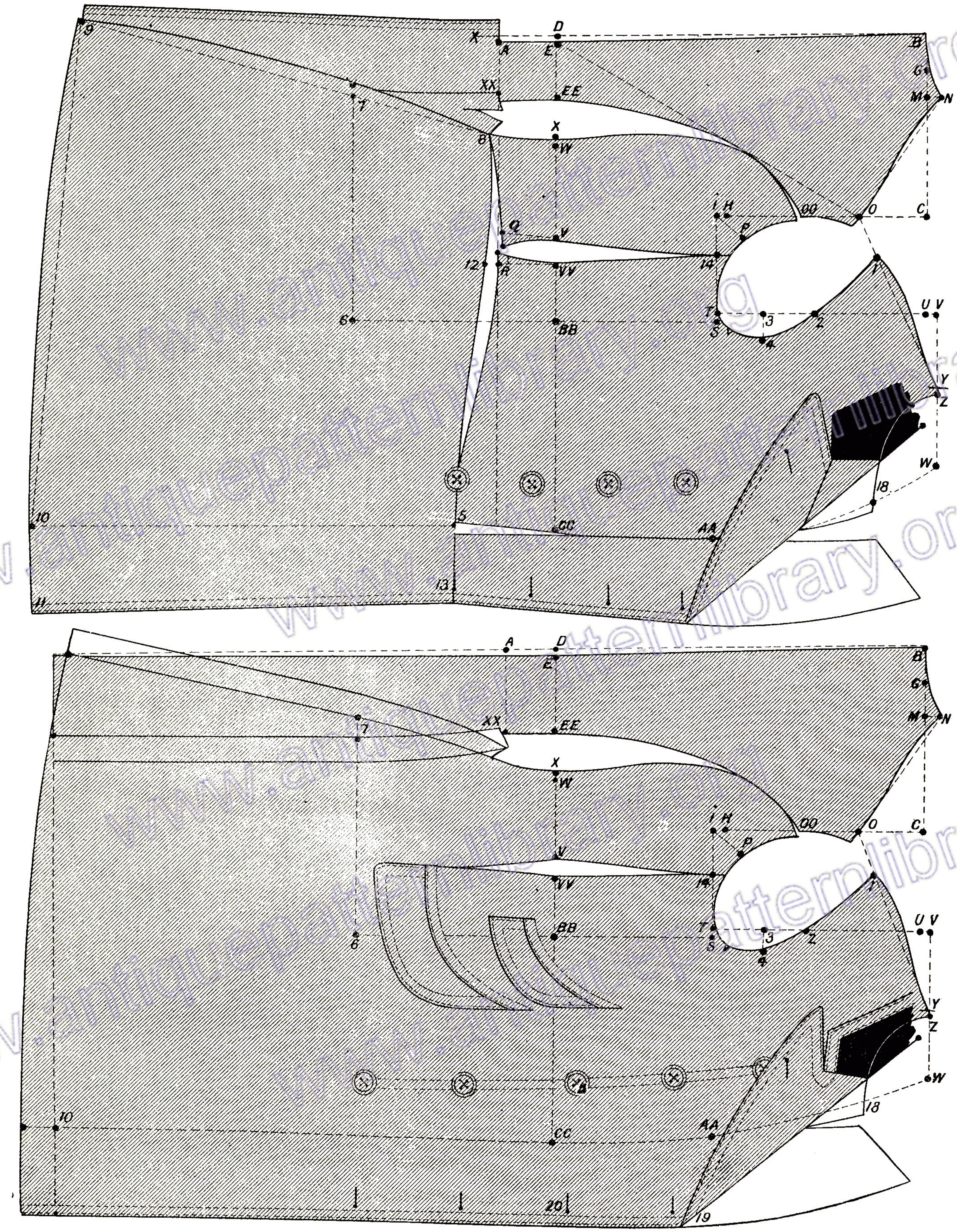
Proceed same as Frock Coat instructions, making 6 to 7 one-half of the seat measure (9), and allowing 1 inch round for pleat line. From R to 12 is ¾ of an inch, 10 to 11 is 1 inch more than from 5 to 13.

RACING COAT: NEW STYLE.

(Same measures and enlargement as for the Frock Overcoat).

Most of the points and lines of the Racing Coat are obtained the same as above described for the Frock Overcoat. The following changes, in addition to the absence of the waist seam, are introduced:—

E to EE is 3¼ inches. AA to 19, and CC to 20, are each 3½ inches. These quantities may be varied, if desired
D to E is ½ an inch, and the bottom of back skirt is the same distance inside line. The top of the closing seam line is ¼ of an inch inside B. As the back must be on the crease the direction of the line B, E, to bottom renders a slight shrinking necessary at E. A usual plan, consists in shrinking the cloth previous to cutting.
The cut, or fish, under the arm is run in the direction indicated, from the bottom of the arm-hole to the pocket.
In cutting a pattern, the skirt overlaps at 7, one-twelfth of seat (1⅝). The round of pleat must be pressed to the front, and secured in place by linen stays cut on the straight, previous to the making up.
The bottom of skirt is one-twelfth of the waist measure below 10, an arrangement ensuring the level hang of skirt.
The form and position of the pockets are as illustrated on diagram. The flaps shown on diagram are often omitted.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19

PLATE 13. I.—FROCK OVERCOAT. II.—RACING COAT.

CHESTERFIELDS.—SINGLE & DOUBLE BREASTED.

THE first consideration in cutting an overcoat should be the certainty of its being large enough to go comfortably over the under coat.

To secure this necessary feature, the working scale—as in the case of the "Frock Overcoat," must be enlarged by at least one inch. By this is meant that if an undercoat is cut to an 18 size the overcoat to be worn over it, should be cut by a 19 scale.

It may here be appropriately mentioned that for uniformity and general accuracy it is best in measuring for overcoats to take the breast measure over the vest, as such measure taken over the coat almost invariably proves to be too large.

PRINCIPAL FEATURES OF CHESTERFIELD OVERCOATS.

In Chesterfields, the turns of the lapels and collar are of a bold character, in keeping with the general outline of the garment, and all the details arranged in conformity with the requirements of a winter overcoat. The pockets are arranged as shown on our plate, two at the sides, an outside breast pocket, and a ticket pocket. An inside breast pocket is also usually inserted in the right fore-part. The buttons are of horn or smoked pearl The edges are double-stitched, as are frequently the seams. Sometimes the seams are strapped, a style which produces a very good effect. In such cases the strapping should be cut on the cross, as by so doing the unsightly fraying of the edges noticed in even the best materials is entirely avoided. The sleeves are stitched to match the edges at about 4½ inches up. If preferred, they can be stitched in rows the same as generally adopted for driving coats. For winter wear the linings are either of quilted satin or checked woollen. Several very attractive designs in woollens are in the market suitable for such purposes. In producing the general effect the features to which particular attention must be devoted are the sit of the collar, fronts, and shoulders. To obtain satisfactory results the collar should be cut with a hollow sewing on edge, and a long or round leaf edge (see article on "Collars.")

To keep the fronts compact, a bridle of linen cut on the straight and about two inches wide should be inserted at the crease edge, and left long enough to fasten securely on the crease edge of the collar. The shoulders to fit smoothly should be well strained out in the hollow of the shoulder-seam of the forepart, and also at the front of the arm-holes.

* * * *

SAC OVERCOATS.

During recent seasons one of the most marked features of not only winter but also summer overcoats has been the revival of the long obsolete loose back style, peculiarly distinguished by the absence of the back closing seam.

The preparation and manipulation of this style of garment was well understood by the cutters of the past, but to the modern tailor the style has proved a very troublesome one, as great difficulty is frequently experienced to get the back to fall as required, perfectly straight from the shoulders, and free from all unnecessary creases, or folds.

To produce this effect it is best—in addition to the changes of cut hereafter described—to have the back slightly shrunk at the hollow of the closing seam, and as slightly strained out at the hollow of the side seams.

If these simple expedients are not resorted to, the back will in all probability present a bulging appearance from the waist upwards, while the lower part will appear to unduly press upon the hips and seat.

So frequently are the defects above described discovered in coats of the "sac" character, that many cutters with the idea of obviating them, shorten the back from the scye line upwards, a change which while to a certain extent keeping the back straight, causes the coat to stand away at the back neck and back scyes, as the alteration reduces the necessary amount of blade room.

Other cutters—so remarkable is the diversity of opinion on this matter—actually *lengthen* the back from the scye line upwards, a change for which I can imagine no logical reason.

In the plan described on the next page the balance of the coat is entirely unaffected. The changes introduced are local, and directly efficacious, producing a straight hanging back entirely free from folds and other objectionable defects.

The "Sac Overcoat," as the diagram suggests, may be cut in either the single or double-breasted form.

The making up, and general features, are the same as described for the Chesterfield.

CHESTERFIELD OVERCOAT, S.B.

MEASURES—

Natural waist length	16½ inches.	Opening of Front	10½ inches.
Full length	39 ,,	Depth Shoulder Measure	28 ,,

Width Shoulder Measure 27 =	18 scale.	Breast 18 inches.	Waist 16 inches.	Seat 19 inches.
Additions for Overcoat ...	1	,, 1	,, 1	,, 1
Size as cut	19 inches.	19 inches.	17 inches.	20 inches.

Breast and waist measures are taken over the vest. Shoulder measures are taken closely over the under coat. If shoulder measures are not taken, work from the increased breast measure, making H, I; and U, V; each a ½ inch.

INSTRUCTIONS FOR DRAFTING.

To Form the Back.

X B C, are found by square lines.
B to D, the natural waist length (16½).
B to X, the full length (39).
D to E, one inch.
X to XX, one inch.
B through E to XX, forms the closing seam.
B to G, one-twelfth scale (1⅝). G to C, one-third scale (6¼).
C to H, is square with B.
H is one-half scale, less ½ inch from C (9).
H to I, half the difference between the "width" and "depth" shoulder measure (½ inch).
I to O, one-third scale (6¼). B to M, one-sixth scale less ¼ inch (3).
M to N, ¼ of the distance from B to M (¾ inch).
N to O, forms back shoulder line.
B to N, forms the back neck.
O to scye point of back ¼ inch.
E to EE, one-third scale (6¼). Curve side-seam through H and EE downwards.

* * * *

To Form the Forepart.

S is squared with the line C, I.
Square waist line from D to CC.
I to S, one-fourth scale (4¾). S to T, ½ inch.
U is squared with I, T.
T to U, one-half scale, less ¼ of an inch (9¼).
U to V, same as from H to I (½ inch).
W is squared with T, V.
W is the working scale (19) from B.
Y is midway between V, W. Y to Z, ¼ of an inch. Draw line from Z to O.
Measure back shoulder seam. Z to 1, the same amount.
Curve front shoulder seam three-eights above line Z, 1.
T to 2, one-sixth scale plus 1 inch (4¼).
3 is midway between T and 2.
3 to 4 one-fourth of the distance from T to 2.
I to P, one-twelfth scale (1⅝).
Curve arm-hole from 1, through 2, 4, T, and P, to O.
AA is breast measure plus 2¾ inches, from back seam 21¾.
BB is squared with I, S. BB to 6 always 9 inches.
BB to CC, same amount as from S to AA. (In large waists this quantity is made half the waist measure).
Draw centre line from W through AA, and CC to 10.
One-twelfth of the waist measure is allowed below 10 (1⅜). W to 18, one-sixth scale (3¼).
Z to 18 forms the curve of neck.
AA to 19 and CC to 20, each 2 inches.

Arrange waist indentation as follows:—

Measure from BB to E (11¾ inches in this case).
This quantity may be reduced to half the increased waist measure (8½) with one inch extra for seams (9½).
As the distance from BB to E is 11¾ inches, and the amount required is 9½ inches, there is a surplus quantity of 2¼ inches. One-half (1⅛ inches) of this 2¼ inches surplus is marked between EE and W.
This degree of suppression is usually sufficient, but if a closer fit is desired, a fish may be taken out from the scye to the pocket. If the remaining half of the surplus (1⅛) is taken out at this fish, the coat will be as close fitting as the Racing Coat previously described.
Square line from 6 to 7. Overlap at 7 one-twelfth of the seat measure plus ½ inch (2).
Curve side-body seam from H through W and 7.
The fore-arm seam of sleeve is fixed ¾ inch above S.
The hind-arm seam is placed one-eighth below O.
The opening of front is arranged the same as lounge coat.

* * * *

To Form the Double Breasted Style.

Proceed same as previous instructions making AA to front edge, 3½ to 4 inches, and CC to front the same amount. Take a V out at the neck, as shown by dotted line. Arrange shape of turn to fancy.

SAC OVERCOAT: NEW STYLE.

(Same measures and enlargement as for the Chesterfield).

Most of the points and lines of the Sac Coat are obtained the same as above described for the Chesterfield. The following changes are necessary to produce the distinctive style.

B to double edge of back quarter of an inch. D to E, three-quarters of an inch.

X to XX, the same amount as from D to E, three-quarters of an inch.

This arrangement brings the closing seam slightly out of a straight line, and to this shape the double edge of the cloth must be shrunk about the point E. The side seam of back should be slightly strained down at EE.

E to EE, half the normal waist measure (8¼). Draw side seam upwards and downwards from EE.

As these coats do not define the figure at the waist, there is nothing taken out between the back and forepart.

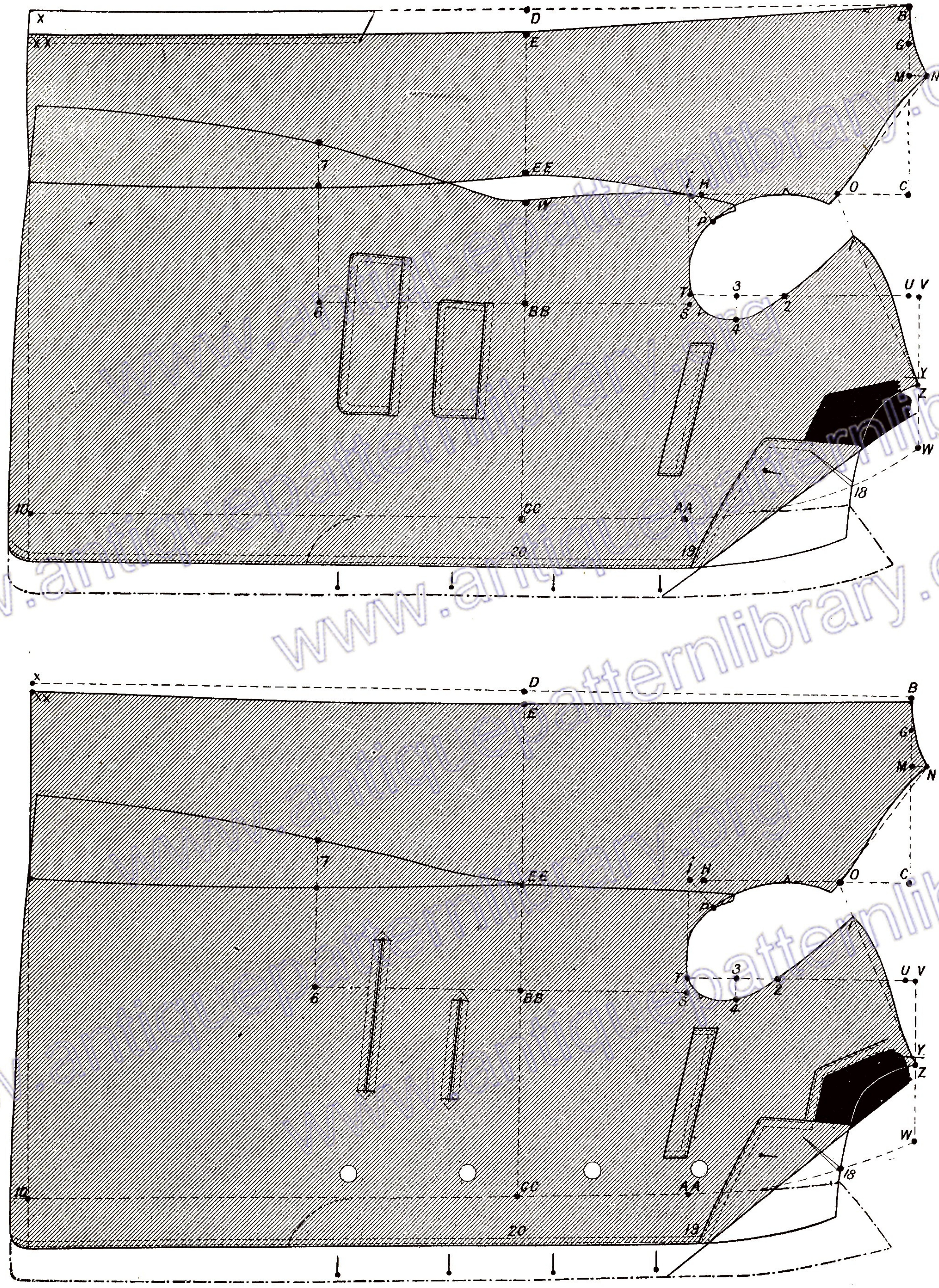
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PLATE 14. I.—CHESTERFIELD. II.—SAC OVERCOAT.

BOX OR DRIVING COAT.

AS an assistance to pupils who may be called upon to supply such garments, I have prepared a diagram showing plainly the distinctive features of the standard style of gentlemen's driving coats. The outline is a reproduction of a coat recently made at one of the leading West End houses. The coat, which it was my privilege to examine, was decorated with gold buttons most beautifully engraved. The cost of the buttons alone amounted to £25.

Such garments are mostly made from treble milled Melton, or Box cloths, and should be about forty inches long for a man of ordinary stature. Drabs or blues are the most favourite colours. The coat should always be cut particularly large or roomy, so that it will slip on or off with the greatest ease, and not create in wear any unpleasant contracted feeling. The fronts are usually arranged in the double-breasted form. There are four buttons below the turn and one under the lapel for buttoning up. A good sized tab under the collar is an indispensable feature in such coats. The edges are double stitched, a good half-inch wide. The seams are strapped and stitched to match the edges. Driving coats are frequently finished without a side seam, the cloth being opened up to provide sufficient width when cutting them. In this case a seam is placed down the centre of the back, which is strapped wide and double stitched on each edge. All the strappings should be cut on the cross, as the edges are much firmer and less liable to fray out when so cut than if cut on the length. The coat is stitched around the bottom in several rows, and to impart firmness and solidity, a facing of the same material, broad enough to take the stitching, should always be inserted. The cuffs should also be stitched in rows to correspond with the finish of the bottom of the skirt.

There are always at least four outside pockets with deep flaps, and additional pockets are often inserted at the back of the ordinary side ones, the one large flap covering the openings of the two pockets. The buttons are very large, usually of pearl, though sometimes of silver or of gold. The linings are of woollen, checked patterns being generally selected. All the details of such garments should be distinguished by a heavy massive character, and needless to add, that in a coat liable to such rough usage, the sewing should be particularly strong. I have known the greatest annoyance to be created by the simple matter of having the buttons improperly secured. They should be sewn on, so that the holes in them are quite filled up by thread. The thread should be well waxed and twisted and most important of all the shank should be well worked up. A gentleman wearing a driving coat, the buttons of which have been sewn close down to the cloth, may fairly be excused any amount of impatient or even bad language.

Some perfect specimens of these styles of coats, have been for years, and are still exhibited in the windows of Messrs. Simpson & London, the celebrated coaching tailors of Regent Street. To me these coats have an additional interest, as they are the handiwork of Paddy Deering, a splendid specimen of the good old school, and one of my boyhood friends and tutors, who has long since gone to swell the silent majority.

* * * *

COACHING COAT.

There is a distinct style of coat considered the correct thing for Coaching—a fashionable recreation the extent of which can scarcely be realised by those who have not had the advantage of witnessing a meet of the coaching clubs in Hyde Park, or on the Horse Guards Parade, when England's aristocracy of blood and wealth, from the Princes of the Blood Royal downwards "handle the ribbons, and crack the whip, and wheel to the sound of the horn."

The orthodox Coaching Coat is made from "Covert Coating," or "Venetian." The general features of the coat are identical with those distinguishing the single breasted frock. The skirt is cut long, reaching to within about nine inches of the ground. The front is finished with a fly, which extends about four inches below the waist seam. The pockets comprise an outside breast with flap, a ticket pocket and diagonally inserted skirt pockets, with flaps and "snobs thumbs." The back is frequently cut without a closing seam, in which case the back skirt is "stumped" at the waist line, so that the opening of the back skirts may be arranged at the middle.

Tabs and buttons to secure the skirts over the knees are usually inserted. The cuffs, like those of the driving coat above described, are often stitched in rows. A small tab, secured by buttons, is placed under the collar (same as described for the shooting coat). The seams are sometimes finished plain and occasionally stitched at each side of the seam. They are also frequently double stitched and often "strapped." The lining is either thick or thin, as the wearer pleases. The material is always waterproofed, as a protection against the rain to which it is often exposed.

DRIVING COAT.

Measures—

Natural waist length	16½ inches.	Opening of Front	10½ inches.
Full length	39 ,,	Depth Shoulder Measure	26½ ,,

Width Shoulder Measure	25½=17 scale.	Breast 17 inches.	Waist 15 inches.	Seat 18 inches.
Additions for Overcoat ...	2	,, 2	,, 2	,, 2
Size as cut	19 inches.	19 inches.	17 inches.	20 inches.

Breast and waist measures are taken over the vest. Shoulder measures are taken closely over the under coat.

If shoulder measures are not taken, work from the increased breast measure, making H, I; and U, V; each a ½ inch.

INSTRUCTIONS FOR DRAFTING.

To Form the Back.

X B C, are found by square lines.
B to D, the natural waist length (16½).
B to X, the full length (39).
D to F, one-quarter of an inch.
B through D to bottom, forms the double edge of back.
B to G, one-twelfth scale (1⅝). G to C, one-third scale (6¼).
C to H, is square with B.
H is one-half scale, less ½ inch from C (9).
H to I, half the difference between the "width" and "depth" shoulder measures (½ inch).
I to O, one-third scale (6¼). B to M, one-sixth scale less ¼ inch (3).
M to N, ¼ of the distance from B to M (¾ inch).
N to O, forms back shoulder line.
B to N, forms the back neck.
O to scye point of back ¼ inch.
I to 14 one-twelfth scale (1⅝).
Point 15 is square with I, 14.
15 to EE, one inch.
Draw side-seam through 14 and EE downwards.

* * * *

To Form the Forepart.

S is squared with the line C, I.
Square waist line from D to CC.
I to S, one-fourth scale (4¾). S to T, ½ inch.
U is squared with I, T.
T to U, one-half scale, less ¼ of an inch (9¼).
U to V, same as from H to I (½ inch).
W is squared with T, V.
W is the working scale (19) from B.
Y is midway between V, W. Y to Z, ¼ of an inch. Draw line from Z to O.
Measure back shoulder seam. Y to 1, the same amount.
Curve front shoulder seam three-eighths above line Y, 1.
T to 2, one-sixth scale plus 1½ inch (4¾).
3 is midway between T and 2.
3 to 4 one-third of the distance from T to 2.
I to P, one-twelfth scale plus ¼ inch (1⅞).
Curve arm-hole from 1, through 2, 4, T, and P, to O.
AA is breast measure plus 2¾ inches, from back seam 21¾.
BB is squared with I, S.
BB to CC, one inch more than from S to AA. (In large waists this quantity is made half the waist measure plus ½ inch).
Draw centre line from W through AA, and CC to bottom.
One-twelfth of the waist measure is allowed below bottom line (1⅝). W to 18, one-sixth scale (3¼).
Z to 18 forms the curve of neck.
AA to 19 and CC to 20, each 4 inches.

Arrange waist drapery as follows:—

15 to W, one inch. Draw side seam from 14 through W to bottom.
This degree of ease is usually sufficient, but if a looser fit is desired the quantities from 15 to EE, and W may be increased.

The fore-arm seam of sleeve is fixed ¾ inch above S.
The hind-arm seam is placed one-eighth below O.
The opening of front is arranged the same as lounge coat.
The shoulder strapping as outlined by the double stitched lines, is cut exactly the same shape as the upper parts of the back and forepart, and is stitched down in the style suggested on the diagram.

* * * *

COACHING COAT.

This style of coat may be worn over an under coat, or over the vest, as the wearer may prefer.

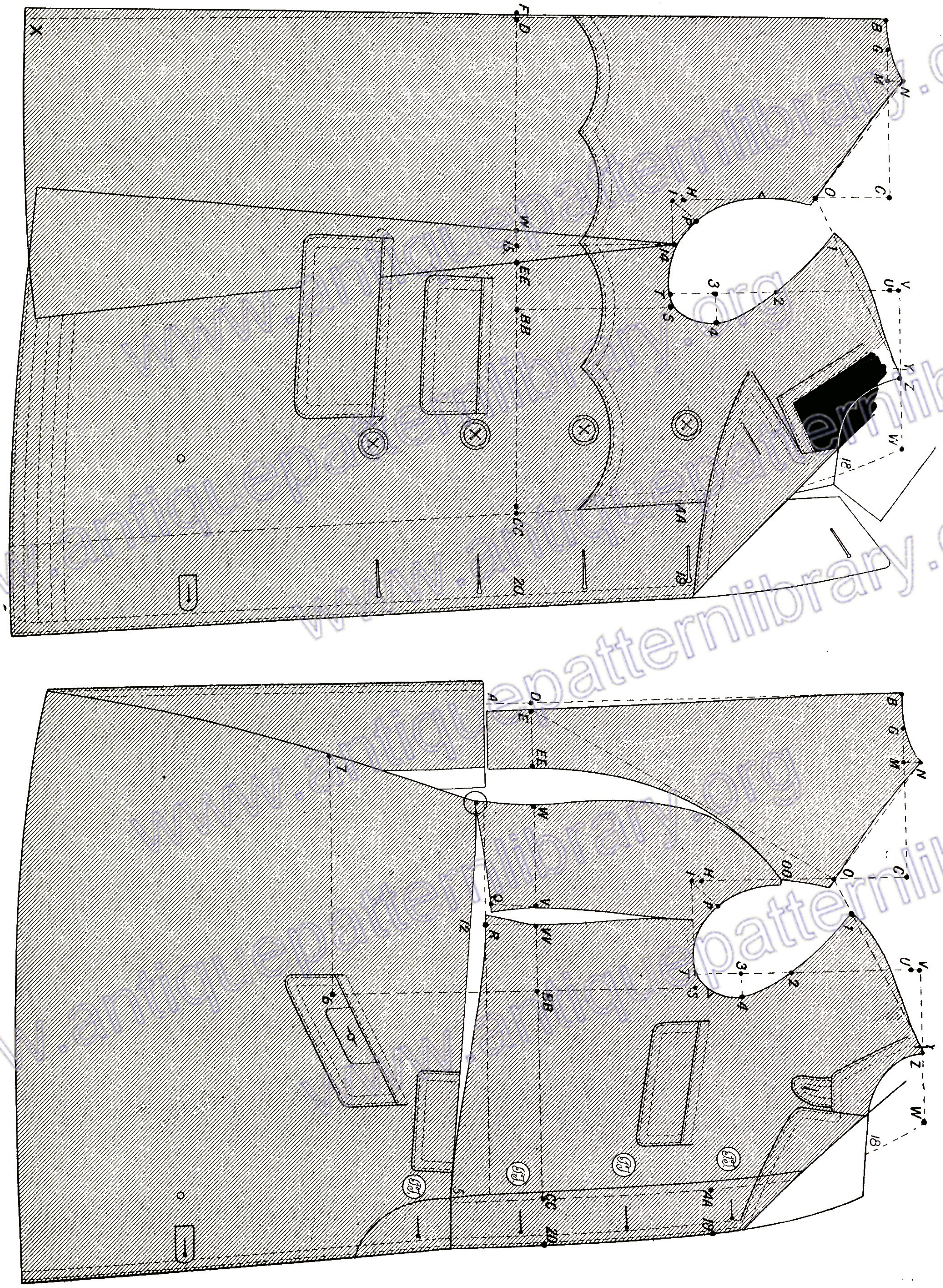
In the former case the measures must be enlarged as described for overcoats; in the latter, the breast measure, or if shoulder measures have been taken, the scale, is used without additions.

If the garment is to be worn as an overcoat all the upper points are found the same as in the draft of the Frock Overcoat.

If the coat is to be worn over a vest all the divisions will be the same, except the amount of suppression between the points EE and W, which must be arranged the same as the ordinary coat draft shown on Plate 2.

In all cases the distances from AA to 19, and CC to 20, are 2 inches. The waist seam is hollowed three-quarters of an inch between R and 12, and the distance from 6 to 7, is one inch more than a half of the seat measure.

The bottom hole and button is placed below the waist seam, and a small tab and button are sewn on the lower part of the skirt for use when driving. The latter is a detail that should never be overlooked in these coats.


X
F
D
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N
C
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H
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P
W
13
14
EE
1
2
3
4
T
S
U
V
BB
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Z
W
18
AA
CC
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19
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D
E
B
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Q
V
R
VV
12
6
BB
Z
W
18
AA
19
CC
20

PLATE 15. I.—DRIVING COAT. II.—COACHING COAT.

ULSTERS.

In general outline, Ulsters so closely resemble Chesterfields that it is quite unnecessary to illustrate them by a distinct diagram.*

In cutting all such garments the principal point to study is the provision of ample room for ease and movement.

To ensure this result it is usual to cut Ulsters at least two inches larger than the half breast measure or scale. Thus a breast measure 18 over the vest, must be enlarged to a working scale of 20, &c., &c.

There are numerous styles in which Ulsters are made. Sometimes they are cut single-breasted, with a fly, and sometimes single breasted with the buttons coming through. They are also frequently made up double breasted. The fronts are often finished in the ordinary step collar form, and occasionally with a Prussian collar.

The back may be drawn in at the waist with a strap about twelve inches long, which is fastened upon buttons sewn at the side seams of the foreparts, or as is sometimes preferred, a belt may be cut and made, long enough to completely encircle the waist. In this case short loops are sewn at the side seams, similar to those attached to Norfolk Jackets, through which the belt is arranged to pass. The opening at the bottom of the back seam is carried well up and is secured by a closed fly.

A style of Ulster very fashionable on the Continent, is one in which a box pleat (folded inwards) is introduced at the back seam, exactly the same as the back arrangement of the great coats worn in the Royal Navy.

In this case the back is cut without a closing seam, and a short contracting belt is always secured at the hollow of the waist.

The pockets inserted are always spacious, and should be made of either cloth or chamois leather. A ticket pocket is often inserted in the cuff of the left sleeve.

All the details are of a heavy massive character; for instance the double stitching of the edges is about ¾ of an inch wide, the buttons are of a large size, and the collar is at least three inches deep in the leaf.

A tab to secure the opening of the neck is an indispensable feature. It is made removable, and when not in use is carried, attached to small buttons inside the facing.

The linings are of checked woollen. The sleeves are lined with a heavy make of satin, and are frequently interlined with flannel, or demet. The materials most suitable are cheviots, and Irish friezes.

* * * * * *

HOODS.

In the preparation of these adjuncts there is not much to describe outside the actual plans for cutting given on the next page, which are so clearly, I think, set out, that they may be easily reproduced.

They are finished in various ways. Sometimes the seams are taped, at others seamed and felled, and occasionally lined with woollen or silk. The outer edge represented by the straight line on diagrams is generally allowed to fall freely outwards, but it is often drawn in either by a running string or elastic band (See Diagram A). Hoods are almost invariably made detachable, the neck portion being sewn into a band about three quarters of an inch wide. In this band five holes are worked, which fastens upon small buttons sewn upon the collar stand of the coat.

The hood is always of the same material as that used for the garment with which it is worn.

* * * * * *

CAPES.

There are a great variety of capes in use for various purposes, that vary principally in the degree of length, and in the amount of ease allowed around the bottom edge.

Some are made quite close fitting along the bottom edge, and over the shoulders, the same as Diagram 1, on next page. others are cut a little looser as suggested by Diagram 3, or looser still as Diagram 2, while the maximum degree of looseness is shown on Diagram 4, the style in which the Spanish "Cappa," or circular cloak is cut. This latter style is never seen in England except on the stage, when it usually envelopes the first villain of the melodrama, who varies the monotony of throat cutting and orphan robbing by abducting rustic beauties amid storm music and tin tray thunder.

Ordinary shoulder capes are usually lined with material the same as used for lining the body of the coat, and the edges are also finished to match those of the coat over which they are worn. These capes, like the hoods, are detachable.

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* In this edition a distinct diagram, with instructions for cutting, is given on pages 36 and 37.

HOODS.

MEASUREMENTS.

Length of back to taste.

Size of neck (16 inches).

INSTRUCTIONS FOR DRAFTING.

Circular Hood.—Diagram A and Figure A.—In this style of hood the neck circle (D to B) is drawn in to the size of the neck of the coat, and in its finished form appears as Figure A.

A, B, C, are produced by square lines.
A to D, eight inches. A to E, same as A, D.
D to F, length of back, 15 inches.
D to C, twelve inches.
C to G, fifteen and a half inches.
A to B, seven and a half inches.

B to H, one and a half inches.
Square bottom length from F to i.
Curve bottom as diagram. Draw line H, G.
To impart a full round appearance two cuts are taken out
From D to C is the crease edge of material.
From H to G is drawn in with a running string.

Round Hood.—Diagram B and Figure B.

A to D, five and a half inches.
A to B, six and a half inches.
D to C, eleven inches.
D to F, fifteen inches.
C to G, sixteen and a half inches.

F to i, five and a half inches.
Curve closing seam, G, I, C.
Draw loose edge of hood B to G.
Take out a three quarter inch V at neck.
D to C, is the centre crease edge.

Pointed Hood.—Diagram C, and Figure C.

A to D, five and a half inches.
A to B, six and a half inches.
D to C, eleven inches.
C to G, seventeen inches.
D to F, fifteen and a half inches.

Draw closing seam G to F.
Take three quarter inch V out at neck.
B to G, forms the loose edge.
D to F, is the crease edge.
A narrow neck band is sewn on all hoods.

CAPES.

Seamed Shoulder Cape.—Diagram 1.

A, B, C, are square lines.
A to B one half breast measure.
Square downwards to D.
B to E, one half breast less half inch (8½ inches.)
E to F, half the difference in shoulder measures (½ inch).
F to G, one third breast measure (6).
A to H, one sixth less ¼ inch (2¾).
H to i, three quarters of an inch.
K, is the waist length from A.

From line B, D to J one fourth (4½).
Curve side line through I, G and J.
A to C is the centre crease edge.
Bottom line to L, one and a half inches.
This completes the back half of cape.
The front half is level with back at side and bottom.
The neck is curved one sixth below A.
Two and a half inches are allowed beyond back line for the front (hook and eye) edge.

Half Circle Cape.—Diagram 3; is formed from the coat pattern.

A, B, C, are found by square lines.
Place a coat pattern of size required in position shown.
The back seam touches the line A, C.
The front edge is level with the line A, B.

The scye points of shoulder and back meet.
D to C, the length of cape.
E to B, one inch less than D to C.
F to G, two inches longer than D to C.

Three Quarter Circle Cape.—Diagram 2; is also formed from the coat pattern.

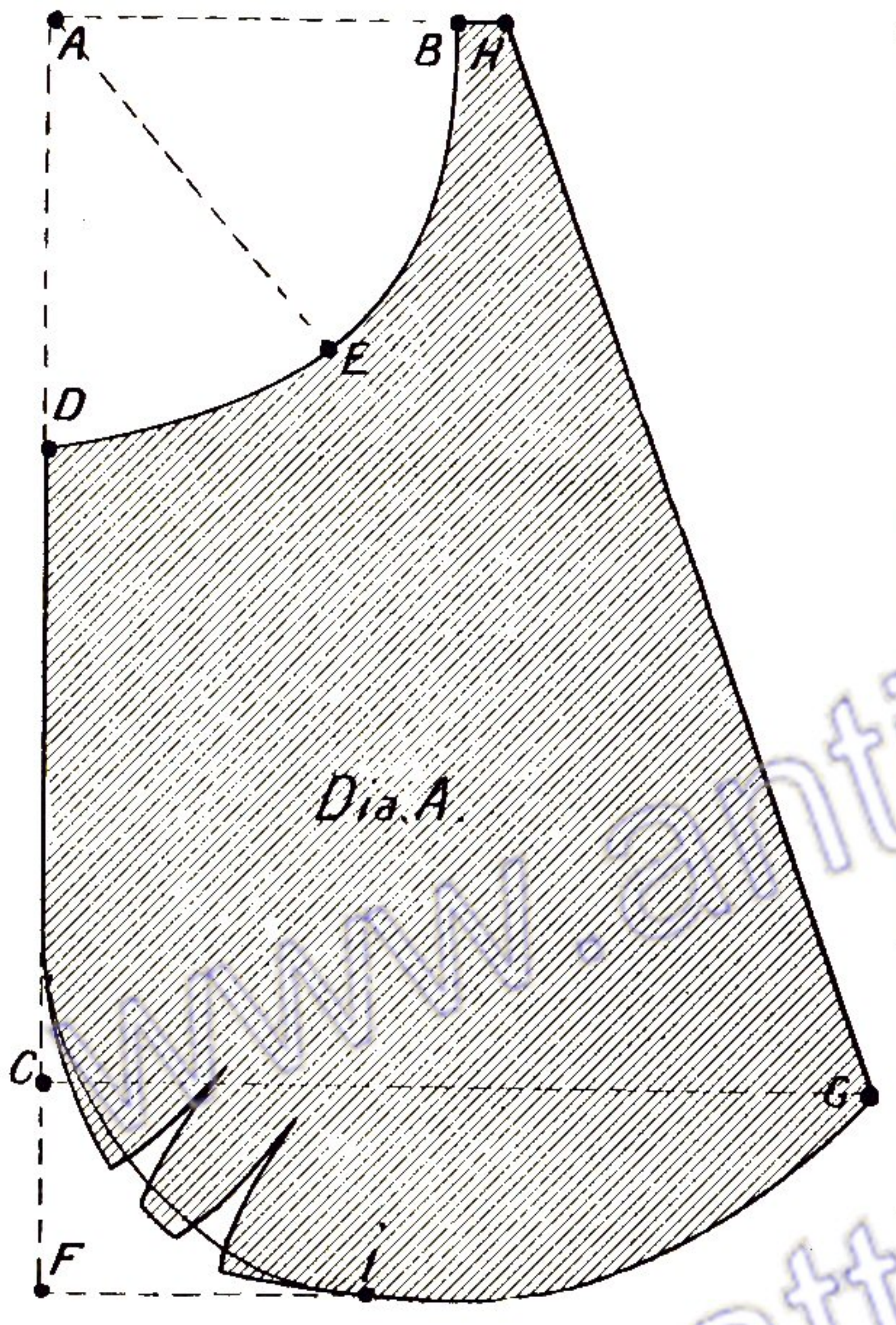
Place shoulder seams of back and fore-part together.
Mark around the neck, also down back and front.

D to C, is the length of cape.
B and G, is obtained the same as Diagram 3

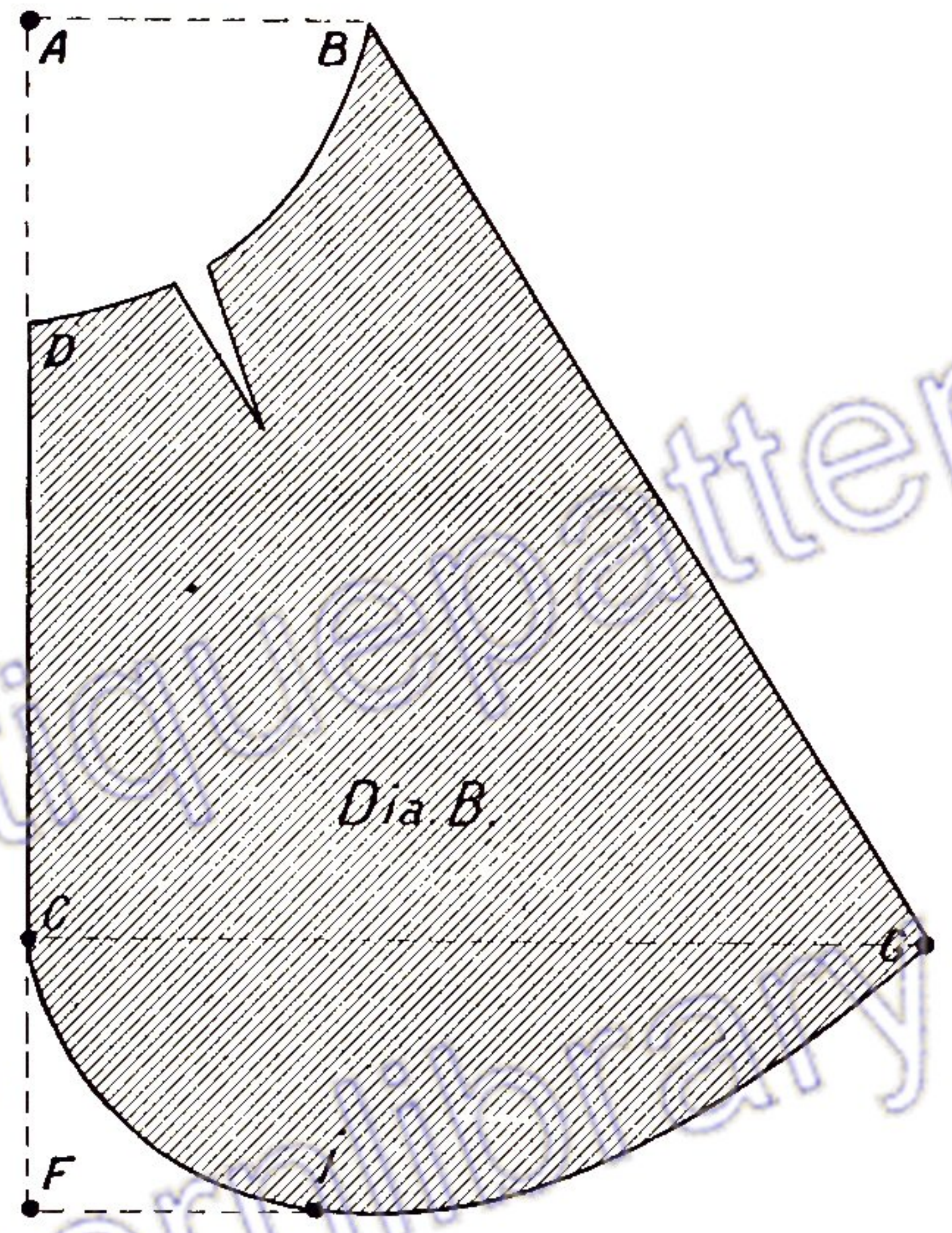
Circular Cape.—Diagram 4; is also blocked from the coat pattern.

Draw straight line from C to B
Place back and fore-part in position shown.

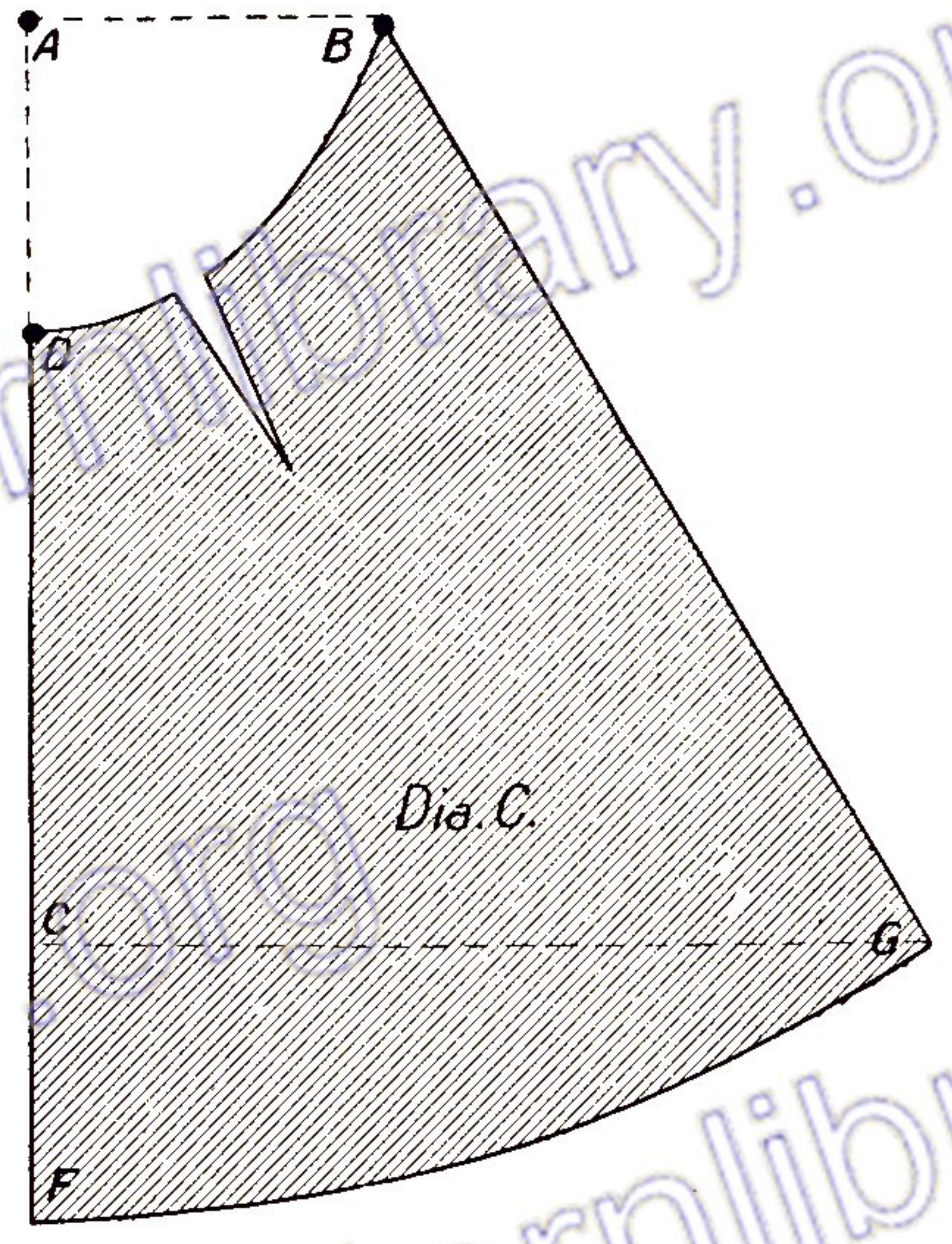
D to C, is the length of cape.
E to B, and F to G, same as other styles



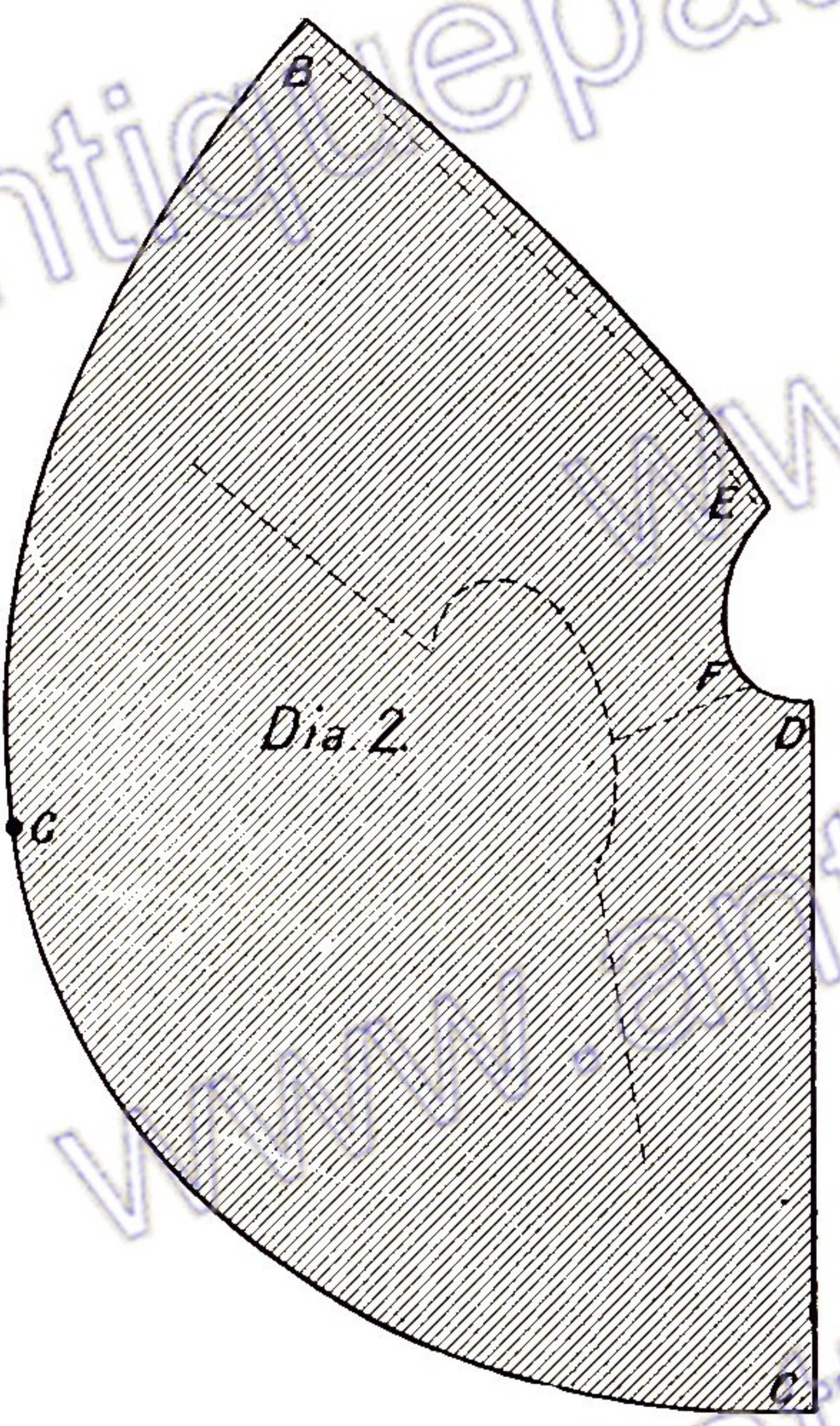
Dia. A.



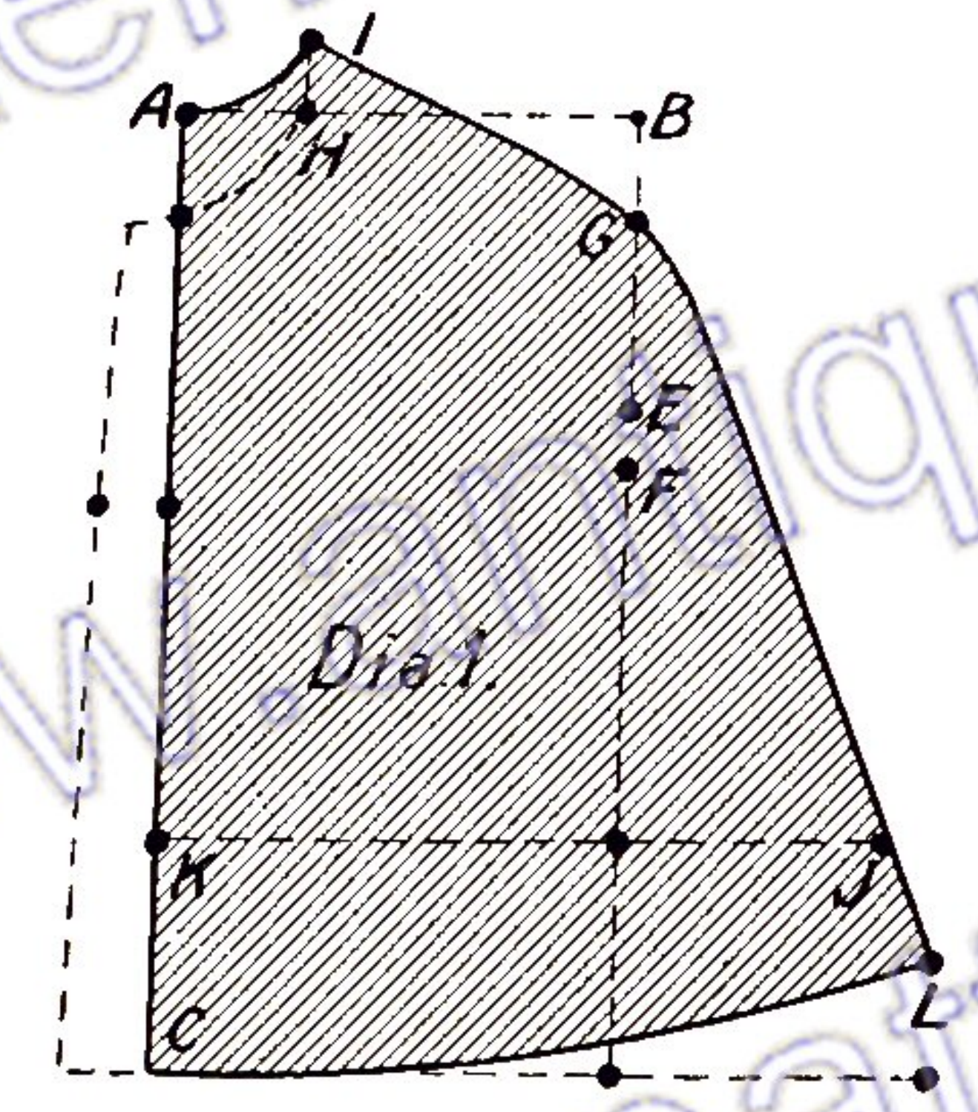
Dia. B.



Dia. C.

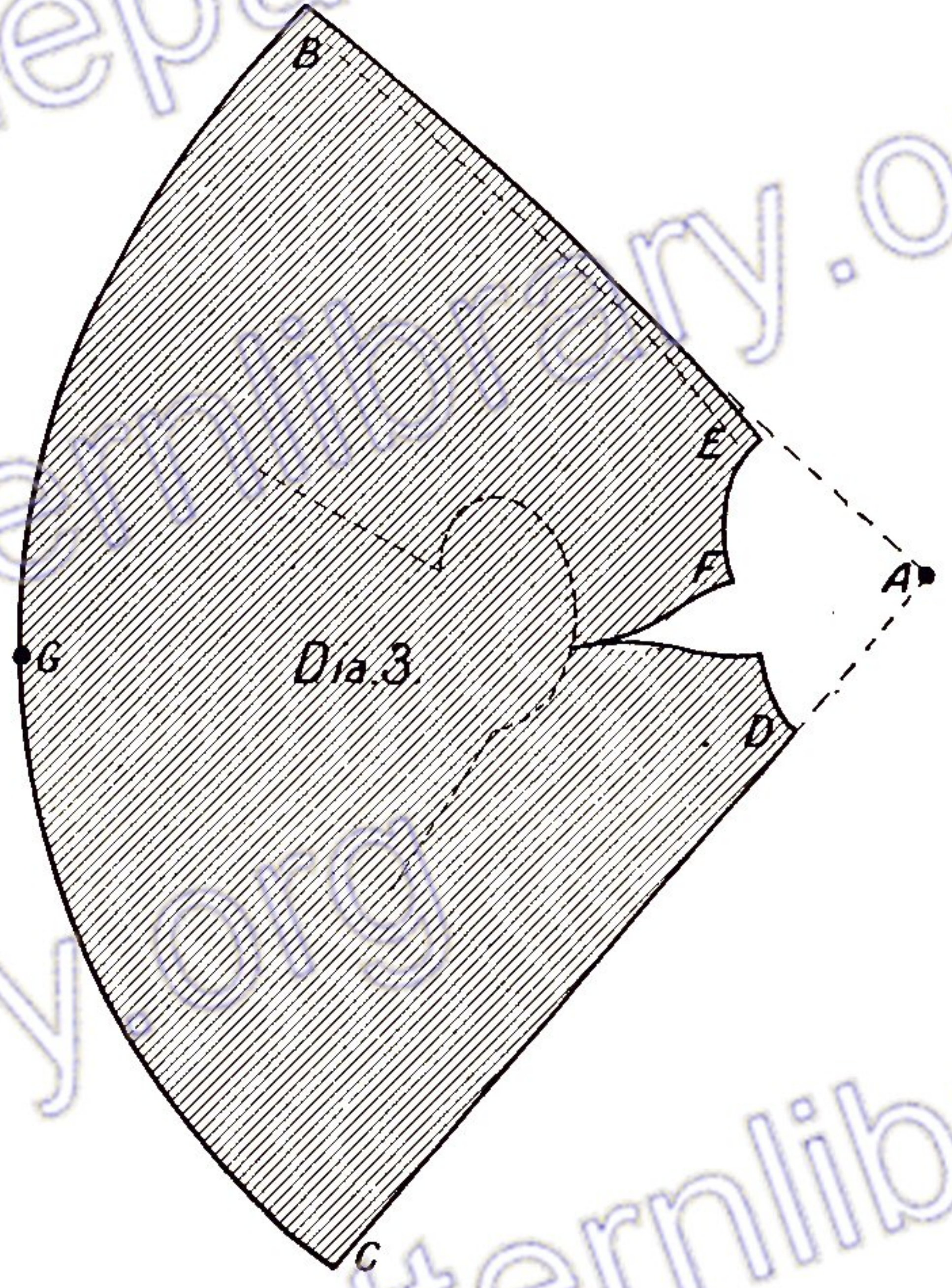


Dia. 2.



Dia. 1.

I
A
H
B
G
E
F
K
J
C
L



Dia. 3.

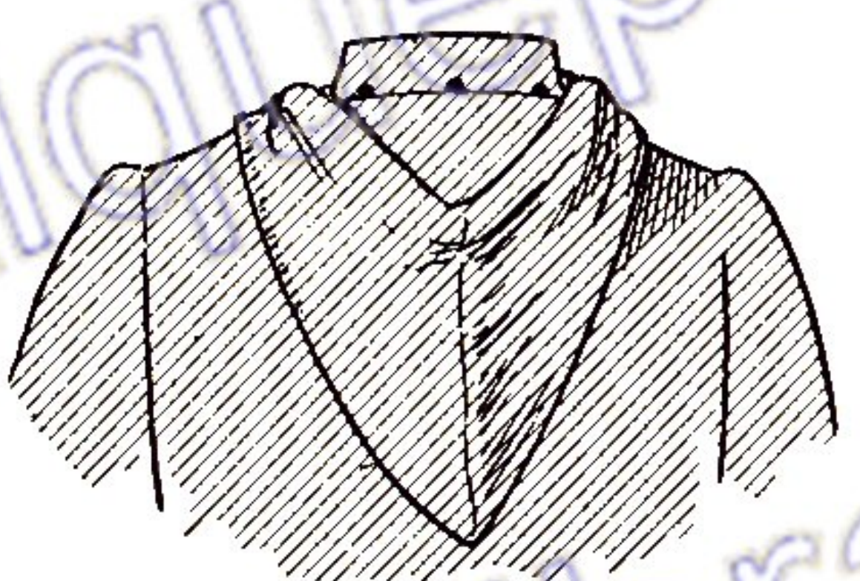


Fig. C

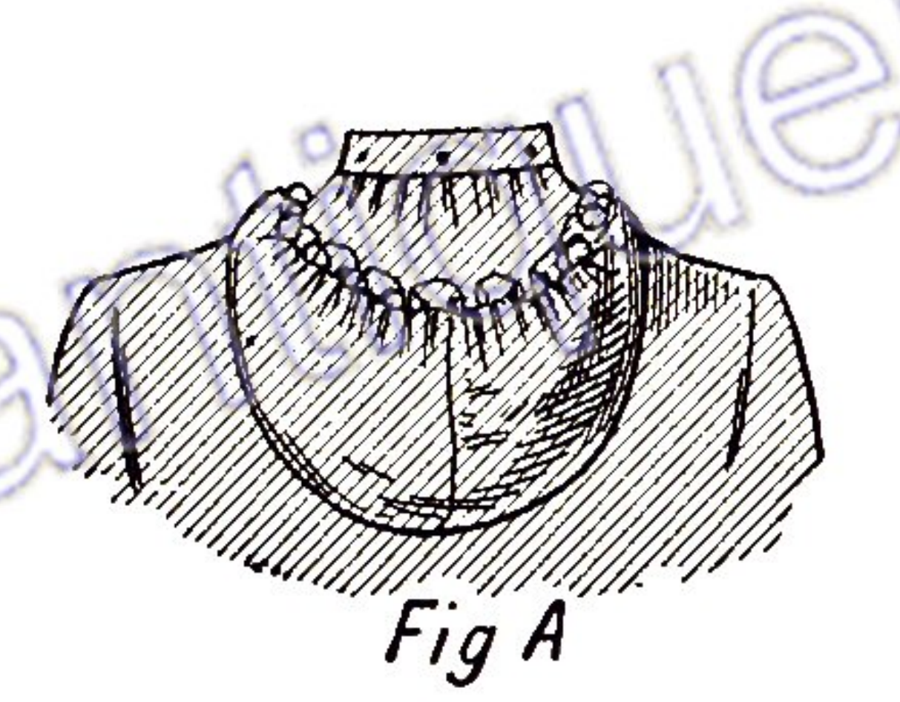
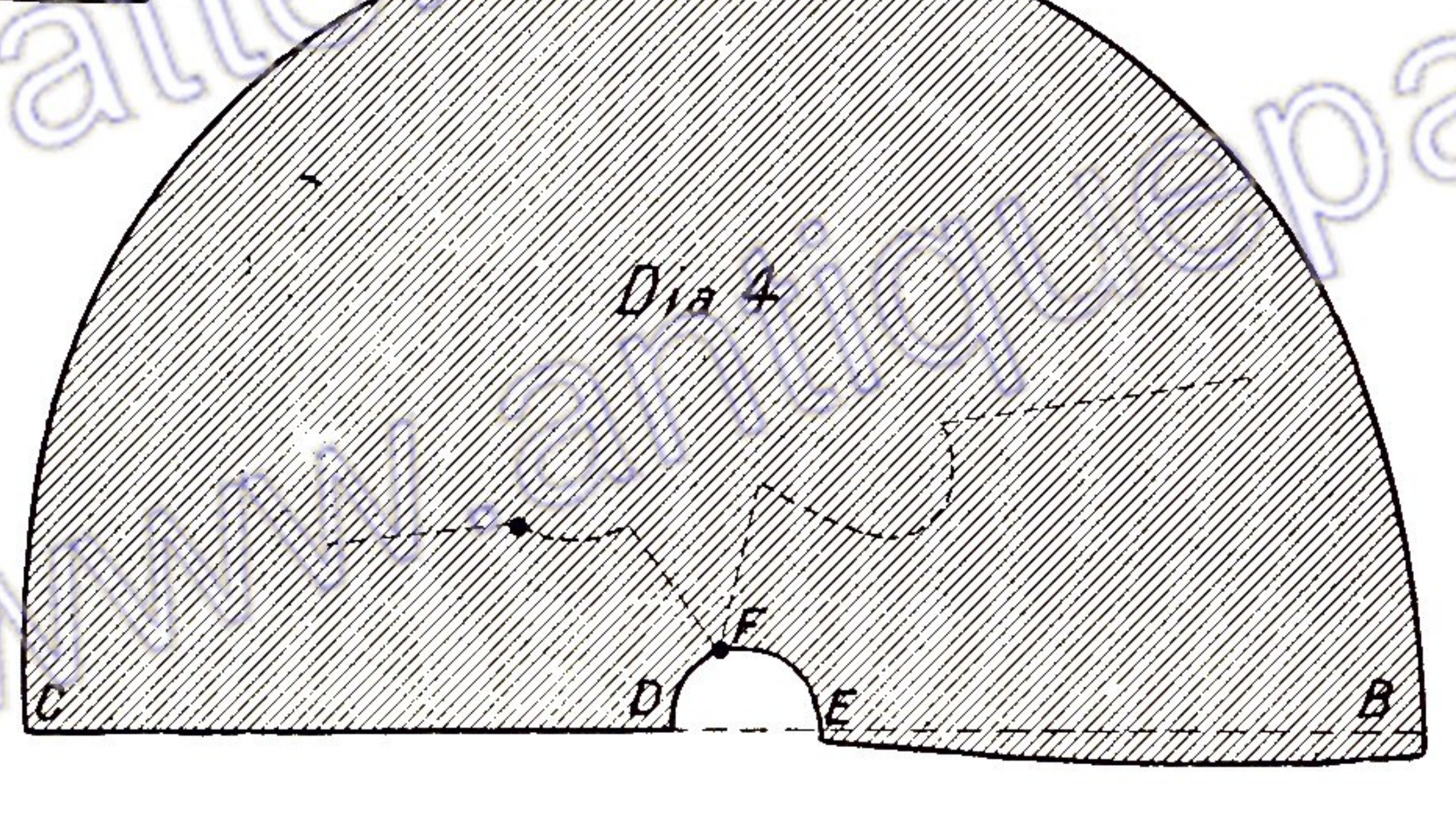


Fig A



Dia. 4.

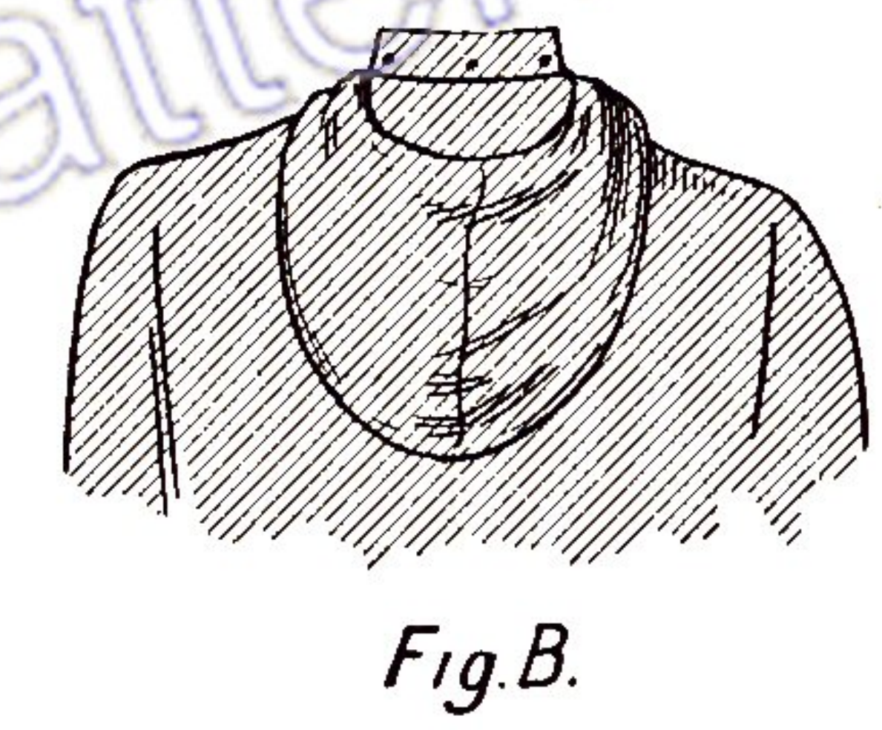


Fig. B.

PLATE 16.—HOODS AND CAPES.

ULSTER.

IN the first edition of the "Sectional System," a diagram of the Ulster was not included, as the author considered it bore so close a resemblance to the Chesterfield that its outline might be safely left to the discretion of the student.

This conviction, however, was subsequently shaken, as many pupils freely expressed the opinion that a clearly drawn diagram and full description would be of great assistance to them in their studies, and as "it is the absurd man that never changes," it was decided that in future editions the style should be fully illustrated both by letterpress description and diagrams.

* * * * * *

Since its first introduction, the Ulster has undergone several important changes that it will be instructive to consider.

At the first it was a very roomy garment with very long and bulky sleeves. It was cut double breasted, and brought into the size of the waist by a broad belt of the same material as the body of the garment. This belt, it may be mentioned, entirely encircled the waist, and was held in position by cloth loops arranged at the sides in the same style as generally adopted for Norfolk Jackets. The Pockets were patched on, the openings being protected by large flaps. A small pocket with a flap was inserted at the cuff of the left sleeve. The edges and seams were double stitched about one inch wide.

The material was invariably Irish Frieze, and for travelling, particularly by sea, the garment was the very perfection of comfort.

As time went on the garment originally and exclusively designed for travelling, came to be adopted in a modified form for promenade purposes during the winter months. The circular belt was soon abolished in favor of a short one at the back of the waist only, and which drew in the back to the style long adopted for military great coats.

The next development was the introduction of the single breasted style, the buttons usually of buffalo horn being allowed to show down the front edge.

With this style a hood was generally worn, and materials of fancy Cheviot of a medium weight, which were mostly lined with checked woollen, began to replace the more rigid makes of frieze.

In tracing the evolution of the Ulster as at present worn, we next reach the shoulder cape stage.

At first the capes were very short, extending but a trifle below the shoulder points. Next, fashion decreed that they should reach a little below the bottom of scye, then the waist hollow, and finally the finger tips.

The appearance of the buttons down the front soon became monotonous, and the edges began to be finished with "flys."

The step collar style of front made a vigorous struggle for existence, which has not yet been concluded, but all indications point to the general adoption of the Prussian collar, for this style of garment, a style that is indisputably the most appropriate. The step collar style always created great difficulty in the arrangement of the cape, and it was an utter impossibility to provide for its buttoning down the front, an essential feature in a winter garment.

With the Prussian collar style no such difficulty is encountered as the cape can be conveniently secured down the front, and a close and stylish fit of neck and shoulders satisfactorily secured.

Previous to entering upon the instructions for drafting, it may be mentioned that during last season many of these garments were finished with an inverted box pleat down the centre of the back, the arrangement of which was the same as that in the regulation style of naval great coat.

Sleeveless Ulster.—A new style of Ulster, which each tailor seems to distinguish by a different name, has recently come to the front. The most marked feature is the absence of sleeves, the arm holes being turned in and finished like those of a waistcoat. Of course, in this style, the shoulder cape is cut long, and to extend all round the figure, the front edges being secured by holes and buttons.

ULSTER.

MEASURES.

Natural Waist Length	16½ inches.	Opening of Front	10½ inches.
Full Length	50 „	Depth Shoulder Measure	28 „

	Width Shoulder Measure	Breast	Waist	Seat
	27 = 18 Scale.	18 inches.	16 inches.	19 inches.
Additions for ease	2 inches.	„ 2 „	„ 2 „	„ 2 „
Size as cut	20	20	18	21

Breast and Waist measures are taken over the vest. Shoulder measures are taken closely over the under coat, If no shoulder measures, use the increased breast measure, making H, I; and U, V each half-an-inch.

INSTRUCTIONS FOR DRAFTING.

To Form the Back.

X, B, C, are found by square lines.
B to D, the natural waist length (16½).
B to X, the full length (50 inches).
D to E, half an inch.
X to XX, half an inch.
B through E to XX, forms the closing seam.
B to G, one-twelfth scale (1¾). G to C, one-third scale (6⅝)
By B, C, square downwards to H.
H is one-half scale, less ½ inch from C (9½).
H to I, half the difference between the "width" and "depth" shoulder measures (½ inch).
If shoulder measures have not been taken, make H to I ½ an inch.
I to O, one-third scale (6⅝). B to M, one-sixth scale less ¼ inch (3).
M to N, one-fourth of the distance from B to M (¾ inch).
N to O, forms back shoulder line.
B to N, forms the back neck.
O to scye point of back, ½ an inch.
E to EE, one-third of scale (6⅝) plus 1 inch (7⅝).
Curve side seam through I, and EE to bottom.

To Form the Forepart.

S is squared with the line C, I.
Square waist line from D to CC.
I to S, one-fourth scale (5).
Square with I, S, draw line downwards as BB, and 6.
Continue line BB upwards towards V.
S to U, one-half scale less ¼ inch (9¾).
U to V, same as from H to I, (½ inch).
W is squared with T, V.
W is the working scale (20) from B.
Y is midway between V and W.
Y to Z, one-quarter of an inch.
Draw line from Z to O.
Measure back shoulder seam. Y to 1, the same amount.
Curve front shoulder seam three-eights above line Y, 1.
S to 2 one-sixth scale, plus ½ inch (3¾).
3 is midway between S and 2.
3 to 4, one-fourth of the distance from S to 2 (⅞).
I to P, one-twelfth scale (1¾).
Curve arm hole from 1, through 2, 4, S and P.
AA is the breast measure plus 2¾ inches from back seam (22¾).
From waist line at BB to 6, always 9 inches.
BB to CC, same as from S to AA.
In large waists CC is half the waist measure from BB.
Draw centre line from W through AA, and CC, to 10.
One-twelfth of the waist measure is allowed below 10 (1½).
W to 18 one-sixth scale (3¼). *Z* to 18 is the neck curve.
AA to 19, and CC to 20, each four inches.

Arrange waist indentation as follows:—
Measure from BB to E (12½ inches in this case).
This quantity may be reduced to half the increased waist measure (9) with 1 inch extra for seams (10).
As the distance from BB to E is 12½ inches, and the amount required is 10 inches, there is a surplus quantity of 2½ inches. One-fourth (⅝) of this 2½ inches surplus is taken out between EE and W.
The remainder of the surplus is allowed to remain in this style of coat as it is intended to fall squarely, and but slightly defining the figure.

Square line from 6 to 7. Overlap at 7 one-twelfth of the seat measure, plus ½ inch (2¼).
Curve side seam from H, through W, and 7.
At the front of neck, point 18, take out a curved **V** of 1½ inches.
The fore-arm seam of sleeve is fixed ¾ of an inch above S.
The neck is finished with a Prussian collar.
The dotted line at the back represents the allowance necessary if a box pleat is desired.

THE ULSTER CAPE.

To form the cape usually worn with Ulsters, (see diagram marked on skirt), proceed as follows:—
Draw square lines A, B, C. From A to B, one half of the scale (10).
From A to C is the natural waist length (16½). The length is continued as desired.
By A, B, square downwards to D. From B to E one-half of scale, less ½ inch (9½).
E to F, one-half of the difference between the shoulder measures (½ inch).
From F to G, one-third of the scale (6¾). From D to L, one-fourth of scale (5).
A to H, one-sixth of scale less ¼ inch (3). From H to 1, ¾ of an inch.
Curve back neck from A to 1, and side seam from 1 through G to L.
The bottom edge is raised 1½ inches above the point L. This completes the back portion.

THE FRONT OF CAPE is formed by the outline of the back.

The front of the neck curve is one-sixth of scale below A. From the back seam to 19, at round of breast, is 2½ inches. From C at natural waist to 20 is 3 inches.

The front of the neck curve, is checked by the measure of the neck of the coat.

The line through 19 and 20 represents the hook and eye edges, beyond which one inch is allowed on for buttoning.

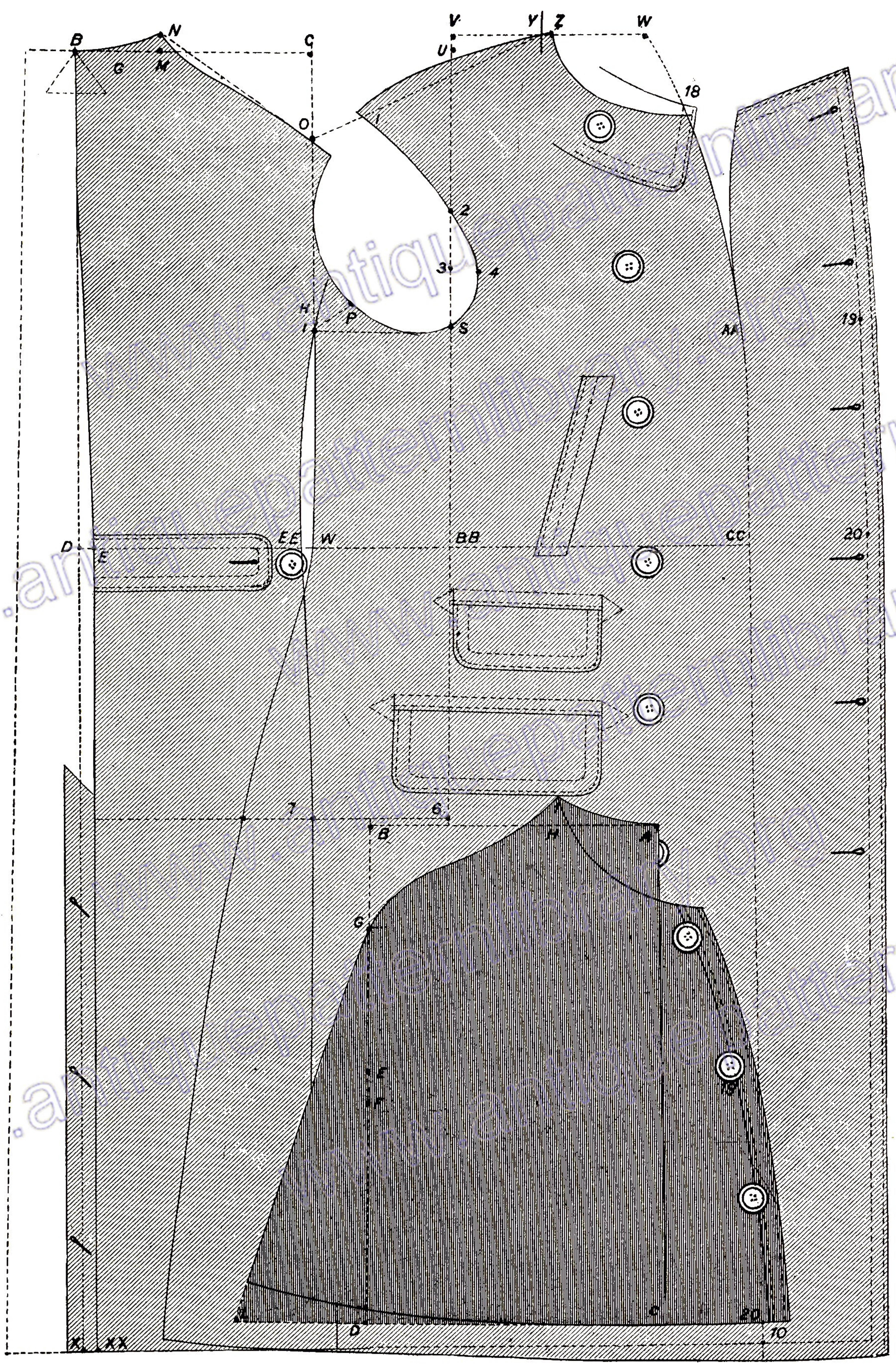

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PLATE 17.—ULSTER.

THE THORNTON INVERNESS.

If imitation be—as we are told—the sincerest flattery, I should certainly be highly elated at the many palpable imitations of this garment now in the market. With one honourable exception there is not a fashion publisher in the Kingdom who has not unblushingly published the outline of this garment without the slightest recognition of its author or origin.

I have amused myself for some years in pinning these specimens of trade honesty into a scrap book, in much the same fashion as an entomologist preserves butterflies, and some day when I feel bad tempered, I shall prepare a paper on the subject, if not call an "indignation meeting" in Trafalgar Square.

On the Continent too, as also in America, it is now included as a standard garment in most fashion publications and the old style distinguished by the sloping shoulder seams is abolished by apparently universal consent.

I designed this garment during the year '80 and had the honour of introducing it to the trade at a numerously attended meeting of the Metropolitan Foremen Tailors' Society, held during the year '84, when not only did I illustrate the method used in its production, and the principles upon which it was founded, but also had garments fitted on in a finished state, with the result that it was generally admitted that the garment was a decided improvement, in both style and fit, upon all the descriptions of Inverness Capes that had preceded it. The coat, on a reduced scale was next published in the pages of the Society's Journal, and by special resolution of the editorial staff, was designated the "Thornton Inverness."

Shortly afterwards I exhibited the Cape at a meeting of the "City of London Society of Practical Tailors," where the favourable verdict of the "Metropolitan" was confirmed without a dissentient voice.

Since that time I have been supplying patterns of the Cape to the general trade—not only of England, but also of the Continent and America—in daily increasing numbers.

The outline defined by the diagram is an improvement on the older styles, inasmuch as it permits of the production of as clean a fitting shoulder as in any coat cut with an ordinary arm-hole.

In the old style cape, the ease in the "wing" was supplemented by the extreme width of back, which was dragged after the arms in a most unsightly fashion.

In the later styles of capes this extreme width would not be tolerated, a fact necessitating a much closer fitting body. This style created the difficulty of providing sufficient ease at the shoulder points to check a very decided tendency to contraction, such defect resulting in the creation of a most uncomfortable feeling to the wearer, and a most unsightly appearance to the shoulders.

Consequent upon this tightness, and also the sloping "run" of the shoulder seams, a low and ungraceful appearance was imparted, which was still further aggravated by diagonal creases running from the neck points to the front of the shoulders.

I had not been long operating on the close style of Inverness before I became convinced that the difficulty above all others to overcome was that of providing sufficient material at the shoulder point.

This can be illustrated by pointing out that our modern Inverness back stretch (say 7½ inches) was a quantity which, according to the teaching of all anatomical experts, could not reach to the front point of the shoulder. It therefore followed that the ease at that point should be provided in the wing, and after several interesting experiments, I arranged the outline defined in the diagram, which distributed the ease in the position required.

The arrangement provides ease for the working of the arms without greatly increasing the width of the "wing," it prevents the collar standing away at the sides; permits the garment to lie smoothly on the shoulder, even when unbuttoned at the neck; it relieves us from the necessity of placing the hook at neck uncomfortably tight; it prevents the wing dragging on the front buttons when the arms are carried backward, and in short, it does all that is required to produce a good fitting garment.

Apart from what may be considered the primary point (the shoulders), I have introduced an innovation in the run of the scye curve, which instead of running into the waist line, is carried about two inches above it. This feature obviates an uncomfortable drag on the seat when the wing is carried forward by the arms, as the pull is thus transferred to the small of the waist, which does not create an unpleasant feeling, and materially contributes to a more graceful style.

The new run of seams at the shoulders, in addition to the assistance it provides in producing an improved fit, has been generally considered a great improvement in style upon that of the old capes.

The garment, as it appears in a finished state, is defined on the small figure on Plate 18.

THE THORNTON INVERNESS.

MEASURES—

Natural waist length	16½ inches.	Neck	9 inches.
Full length	39 „	Depth Shoulder Measure	28 „

Width Shoulder Measure	27 = 18 scale.	Breast 18 inches.	Waist 16 inches.	Seat 19 inches.
Additions for ease	1	„ 1	„ 1	, 1
Size as cut	19 inches.	19 inches	17 inches.	20 inches.

Breast and waist measures are taken over the vest. Shoulder measures are taken closely over the under coat.
If shoulder measures are not taken, work from the increased breast measure, making H, I; and U, V; each a ½ inch.

INSTRUCTIONS FOR DRAFTING.

To Form the Back.

X, B, C, are found by square lines.
B to D, the natural waist length (16½).
B to X, the full length (39).
B through D to X, forms the closing seam.
B to G, one-twelfth scale (1⅝). G to C, one-third scale (6¼).
C to H, is square with B.
H, is one half scale, less ½ inch from C (9).
H to I, half the difference between the "width" and "depth" shoulder measures (½ inch).
I to O, one-third scale (6¼). O to F, two inches. F to L, ¾ of an inch. B to M, one-sixth scale less ¼ inch (3).
M to N, ¼ of the distance from B to M (¾ inch).
N to L, forms back shoulder line.
B to N, forms the back neck.
D to EE, same as 5 to H. Curve side-seam from L through H and EE downwards.

* * * *

To Form the Forepart.

S, is squared with the line C, I.
Square waist line from D to CC.
I to S, one-fourth scale (4¾). S to T, ½ inch.
U, is squared with I, T.
T to U, one-half scale, less ¼ of an inch (9¼).
U to V, same as from H to I (½ inch).
W, is squared with T, V.
W, is the working scale (19) from B.
Y, is midway between V, W. Y to Z, ¼ of an inch. Draw line from Z to O.
AA, is breast measure plus 2¾ inches, from back seam 21¾.
BB, is squared with I, S. BB to 6 always 9 inches.
BB to CC, same amount as from S to AA. (In large waists this quantity is made half the waist measure).
Draw centre line from W through AA, and CC to 10.
One-twelfth of the waist measure is allowed below 10 (1⅜). W to 18, one-sixth scale (3¼).
Z to 18, forms the curve of neck.
AA to 19, and CC to 10, each 1½ inches.
Square line from 6 to 7. Overlap at 7 one-twelfth of the seat measure plus ½ inch (2).
Overlap at EE, ¾ of an inch.
Draw side seam downwards as diagram.
From Y, to the edge of arm-hole curve, 1 inch.
Curve arm-hole from 1½ inch in front of S, to 2 inches above EE.

To Form the Wing.

Having produced the forepart and back, as above described, such parts may now be used in constructing the wing or cape, as explained below.
Z to 1, the same as from N to L.
Make Z a pivot and curve from 1 to 2 the same amount as from O to L (two inches).
Measure from N to L and make the distance from Z to 2 half an inch less than such quantity.
Curve the front shoulder seam to the shape shown on diagram.
From B to 5, is always 9 inches. From 2 to 3 one-fourth of scale (4¾).
3 to 4, one and a half inches. Draw side seam of wing from 2 through 4 to 6, as outlined on the diagram.
The bottom of the wing at R projects 1½ inches beyond the edge of the forepart.
Place the commencement of the tape at Y and measure down to the bottom of the wing, midway between 6 and R, the length desired, say 27 inches.
Next make point 2 a pivot, and cast a curve from about the point 6 of forepart backwards to point 6 of wing, and continue the curve in a straight line to the front, R.
The neck curve of the wing is drawn level with the neck of the forepart Z to 18.
The front curve is drawn from one-eighth of an inch outside the top of the forepart to R.
The buttons are marked as far *inside* the centre line AA; CC; as the eyes of the holes are *outside* it.
Notches, or marks, should be made at the waist line points EE, of both back and forepart.
The distance from point 2 of wing to the notch at the side seam is the same as the distance from L to EE on back.
All these notches should be kept together in making, or otherwise the "balance" or relative lengths of back and front would be injuriously affected.
The patch pocket is sewn on in the position indicated. The bottom edge should not extend below the bottom edge of the wing.
A breast pocket is often inserted in the position shown.

* * * *

To Form the Collar.

Work in accordance with the instructions given for Prussian collars on plate 7.

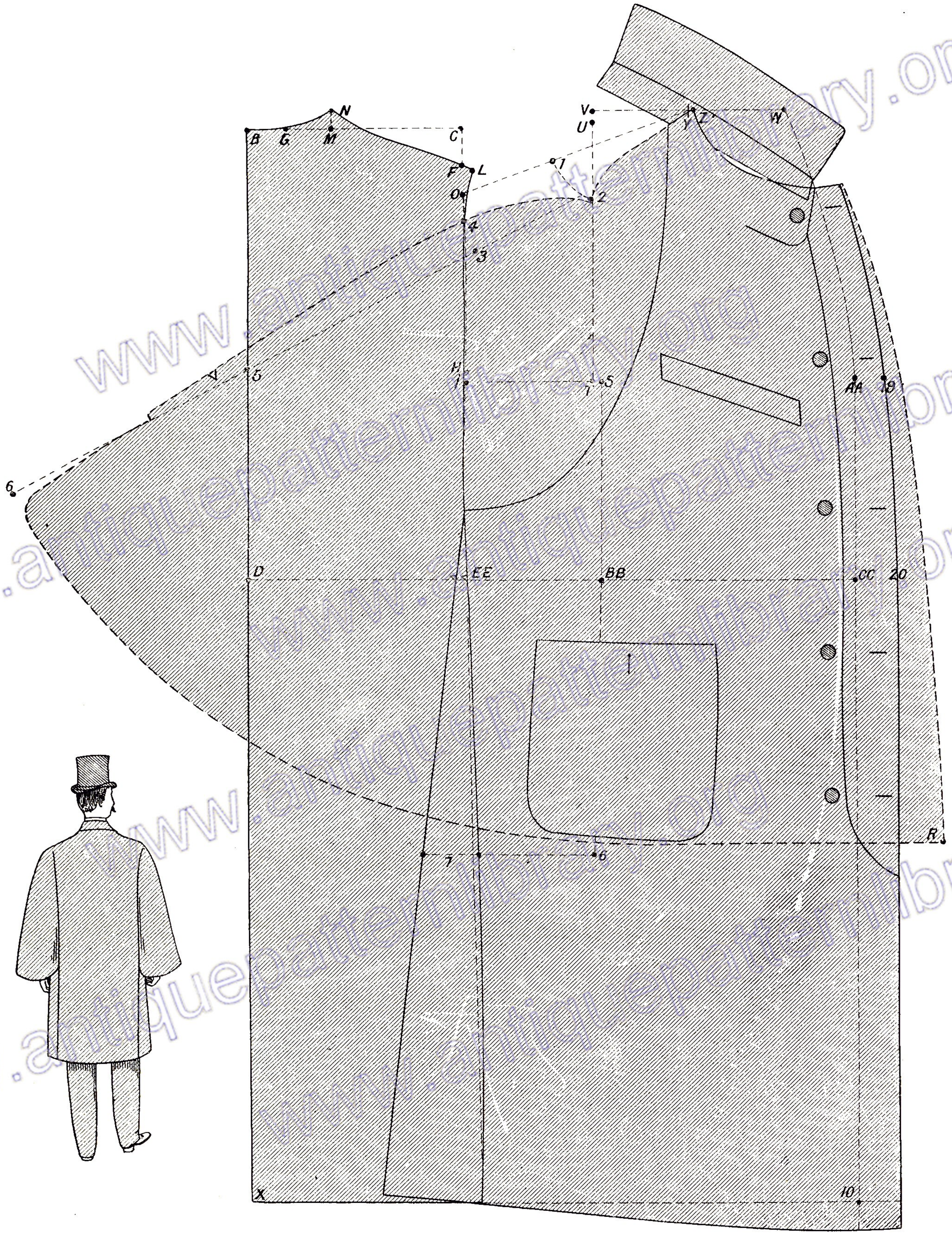
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PLATE 18.—THE THORNTON INVERNESS.

THE THORNTON (SLEEVED) INVERNESS.

As Inverness Capes are occasionally ordered, with sleeves, it becomes necessary to illustrate how such a change may be introduced, and the simple manner in which the result is obtained must, I think, be acknowledged as a decided improvement on the complicated and clumsy arrangements noticable in the patterns cut by the ancient methods. As will be seen from an examination of the diagram given, the scye extends from the shoulder point 2, through 4, T, and P, upwards to L, so that when the shoulder and side seams are sewn a perfect arm-hole is provided.

To the dimensions of this arm-hole the sleeve is cut in the manner described in the article on "Sleeves,' with the exception that the sleeve head may be cut a little—say three quarters of an inch—flatter.

THE THORNTON (OPEN FRONT) INVERNESS.

During recent seasons I have cut large numbers of this style of cape, the fronts being arranged to turn with either a "step" or "pointed" lapel.

In such styles the front of the cape is not arranged to fasten, but is cut away from the "break" in the fashion frequently seen in the short capes of Chesterfields.

The manner in which this change is introduced is shown on the diagram of the sleeved Inverness, and the effect when finished is suggested by the small figure introduced on the same plate.

THE THORNTON (TRAVELLING) INVERNESS.

The Thornton Cape is frequently ordered for travelling purposes, in which case it is cut to a larger scale (say two inches more than the measure as taken on vest). For such purposes it is made from heavy material, and is lined with woollen. The length extends to within about ten inches of the ground, and a closed fly is inserted at the bottom of the centre line of back. The neck is always finished with a Prussian collar.

* * * * * *

A RETROSPECT.

As the list of the ordinary coats worn by gentlemen is here concluded, it is well that the student should pause and reflect upon the progress made in his studies, which at this stage may be summarised as follows —

FIRST.—He has been instructed as to the *principles* of cutting on which all systems are based. (Page 1).

SECOND.—He has been shown the superiority, for general purposes, of the divisional or sectional method. (Page 1)

THIRD.—He has been taught how to take ordinary and supplementary measurements. (Page 6).

FOURTH.—He has been informed how to cut and use his patterns. (Page 5).

FIFTH.—He has been taught to cut Frock Coats, for normal figures, by simple divisions of the breast measure. (Page 9.)

SIXTH.—He has been shown how the shoulder measure scales are utilised in the drafts. (Page 11.)

SEVENTH.—He has, subsequent to the foregoing information, been instructed in the cutting of Dress Coats, pages 12 and 13; Collars and Sleeves, pages 14 and 15; Lounge Coats and Norfolk Jackets, pages 22 and 23; Reefers and Cricketing Jackets, pages 24 and 25; Yachting Jackets and Naval Monkey Jackets, page 24; Semi-Dress Coats and Smoking Jackets, pages 26 and 27; Frock Overcoats and Racing Coats in all the newest styles, pages 28 and 29; Newmarket Overcoats, page 28; Ordinary Chesterfields and Sac Overcoats, single and double-breasted, pages 30 and 31; Box Coats and Coaching Coats, pages 32 and 33; Ulsters, Hoods and Capes, pages 34 and 37; and finally the Thornton Inverness, in all the fashionable styles, pages 38 to 40.

If the student is at all confused or uncertain regarding any of the details above enumerated, he should at once read up the particulars, and practise the drafts until he is thoroughly conversant with every feature, after which he may proceed to the consideration of the important subject of disproportion, which will be dealt with in the next section of this work, and to the intelligent mastery of which he must devote the most diligent attention.

THE THORNTON (SLEEVED) INVERNESS.

MEASURES—

Natural waist length … … … 16½ inches.
Full length … … … … … 39 ,,
Opening of Front … … … … 11½ inches.
Depth Shoulder Measure … … 28 ,,

Width Shoulder Measure 27 = 18 scale.	Breast 18 inches.	Waist 16 inches.	Seat 19 inches.
Additions for ease .. … 1	,, 1	,, 1	,, 1
Size as cut… … … 19 inches.	19 inches.	17 inches.	20 inches.

Breast and waist measures are taken over the vest. Shoulder measures are taken closely over the under coat.

If shoulder measures are not taken, work from the increased breast measure, making H, I; and U, V; each a ½ inch.

INSTRUCTIONS FOR DRAFTING.

To Form the Back.

X, B, C, are found by square lines.
B to D, the natural waist length (16½).
B to X, the full length (39).
B through D to X, forms the closing seam.
B to G, one-twelfth scale (1⅝). G to C, one-third scale (6¼).
C to H, is square with B.
H, is one-half scale, less ½ inch from C (9).
H to I, half the difference between the "width" and "depth" shoulder measures (½ inch).
I to O, one-third scale (6¼). O to F, two inches. F to L, three quarters of an inch. B to M, one-sixth scale less ¼ inch (3).
M to N, ¼ of the distance from B to M (¾ inch).
N to L, forms back shoulder line.
B to N, forms the back neck.
D to EE, same as back line to H. Curve side-seam from L through H and EE downwards.

* * * *

To Form the Forepart.

S, is squared with the line C, I.
Square waist line from D to CC.
I to S, one-fourth scale (4¾). S to T, ½ inch.
U, is squared with I, T.
T to U, one-half scale, less ¼ of an inch (9¼).
U to V, same as from H to I (½ inch).
W, is squared with T, V.
W, is the working scale (19) from B.
Y, is midway between V, W. Y to Z, ¼ of an inch. Draw line from Z to O.
Measure back shoulder seam. Z to 1, the same amount.
Make Z a pivot and curve downwards to 22, the same amount as from O to F.
Curve front shoulder seam, as diagram.
T to 2, one-fourth scale (4¾).
3 is midway between T and 2.
3 to 4, one-fourth of the distance from T to 2.
I to P, one-twelfth scale (1⅝).
Curve arm-hole from 22, through 2, 4, T, and P, to the hind arm pitch, at notch. This notch is placed at one eighth below the point O (2⅜).
AA, is breast measure plus 2¾ inches, from back seam 21¾.
BB, is squared with I, S. BB to 6 always 9 inches.
Overlap at 7 one-eighth of the real measure (2½).
BB to CC, same amount as from S to AA. (In large waists this quantity is made half the waist measure).
Draw centre line from W through AA, and CC to 10.
One-twelfth of the waist measure is allowed below 10 (1⅜). W to 18, one-sixth scale (3¼).
Z to 18, forms the curve of neck.
AA to 19 and CC to 10, each 1½ inches.
Curve side seam in a straight line from H through point 7.
The fore-arm seam of sleeve is fixed ¾ inch above S.
The hind-arm seam is placed one-eighth below O.
The opening of front is arranged to measure.

* * * *

To Form the Wing.

Draw shoulder seams of wing level with the foreparts from Z to 22, and from Z to 18.
Mark from B to 5, 8 inches.
Draw a line from 22 through 5, to 6.
22 to 13, is one-fourth (4¾).
13 to 14, is one-twelfth (1⅝).
Draw side seam of wing as diagram through the points 14 and 22.
The curve of side seam may with advantage be continued on to the front shoulder as shown on diagram.
The front edge of the wing is curved from the back of the break, or crease row.
Measure from Z in a direct line downwards the length of cape desired, say 27 inches, and from the point thus obtained making 22 a pivot, cast a curve backward towards 6.
The front corner of the wing should be slightly blunted.
The buttons are placed the same distance *inside* the line AA, CC, as the eyes of the holes are *outside* it.

* * * * * * *

THE TRIMMING OF INVERNESS CAPES.

The various styles of Inverness Capes previously described, are often made up without body linings, in which case the pockets are either patched on outside, or the patch laid inside with the pocket opening cut outside.

In the best class houses these garments are almost invariably lined throughout with silk.

The wing it may be as well to mention is always lined with silk, which is brought out to the front edge.

The materials generally used when the cape is intended for dress purposes, are fine makes of Cheviots, Twills, or Vicunas.

The edges are either stitched singly, or corded, with a row of stitching put at the back of the tracing, without which the edge would roll, become unsightly in wear, and present a bulging and crude appearance very undesirable.

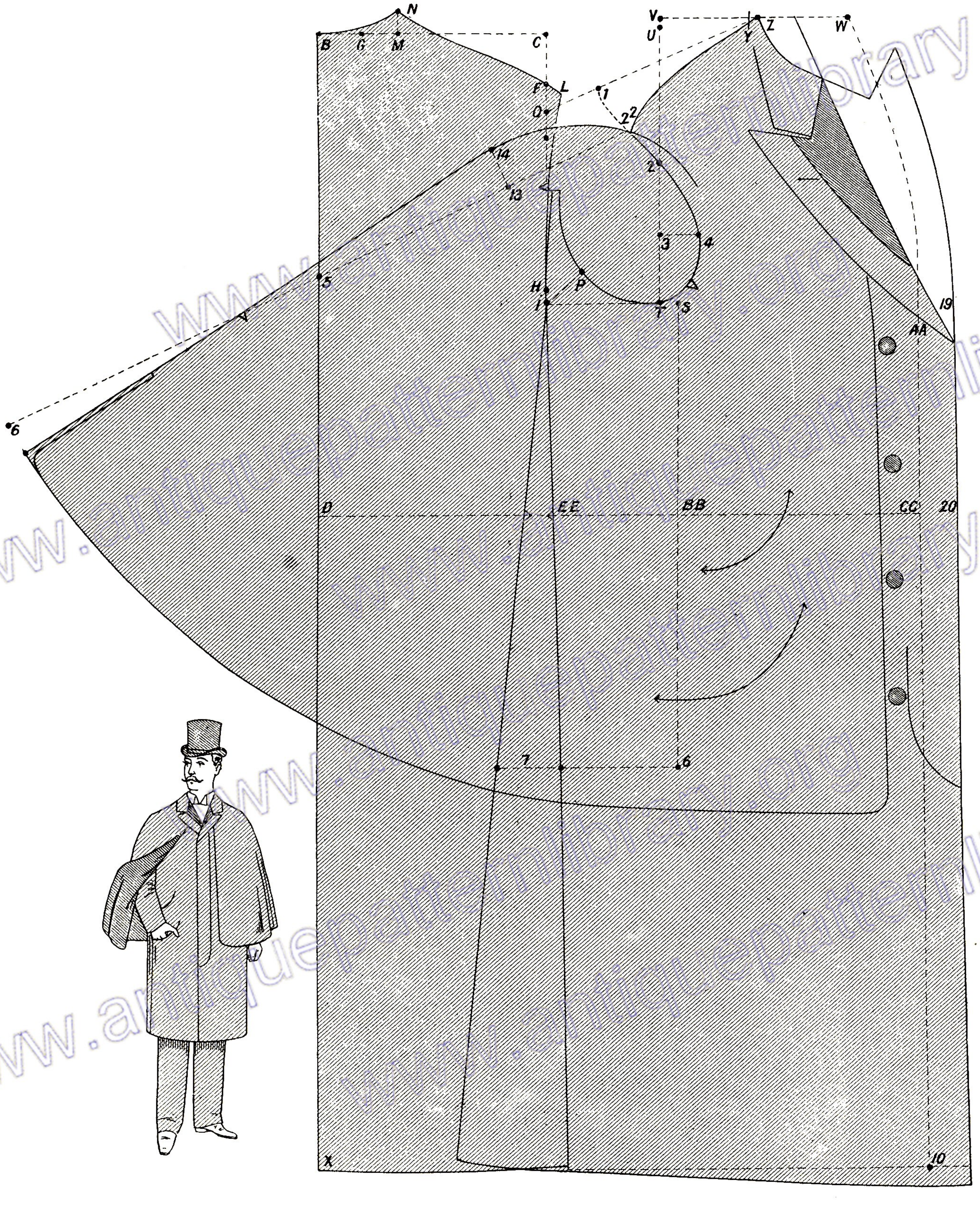
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PLATE 19.—THE THORNTON (SLEEVED) INVERNESS.

THE RAGLAN.

TO the student of our trade literature there is a delightfully old-world sound about the name of this long neglected garment.

Some years ago, judging by the prominence given it in the fashion illustrations of the time, it was unmistakably welcomed as a general favourite.

In the old fashion plates of MINISTER'S GAZETTE, its outline figures in the representations of both Summer and Winter garments, and the appreciation with which it was received may be judged from the statements of the rapidly-diminishing trade survivors of the period, who, between their generous pinches of snuff, will aver that for general charm and grace of outline the Raglan has never been excelled. But, "old times have changed, old customs gone," and the Raglan of our fathers has for many years been but a memory amongst the older members of the trade, while the vast majority of the younger ones have never so much as heard of it.

THE MOST DISTINCTIVE FEATURE OF THE RAGLAN is the peculiar shape of the sleeve head, which, instead of as usual fitting into the oval-shaped armhole, is continued upwards at both back and front until it meets and joins into the neck circle.

This change from the more customary formation of sleeve head produces a very novel effect, and quite unlike that of any other shoulder arrangement, although it must be confessed it tends to produce a low-shouldered appearance to the figure very objectionable in these days of built, or as they are termed "American," shoulders.

Still, it is wonderful how fashion accustoms the eye to changes of costume, and as there are some signs of the revival of the Raglan style, it becomes a duty to equip the student for the possibility of such a demand.

The first indications of the revival were manifest in America, and the admirable fashion journals of that great country noticing the tendency, devoted considerable space to illustrations of the peculiar style, and thus excited an interest that may eventually develop into a craze.

In London also, where for many years the peculiar style has been confined to the making of an occasional "Driving Coat," tailors have begun to receive enquiries as to the details of the fashion, and the quick-eyed fashion publishers of the day have not neglected the pictorial presentation of its features.

But, perhaps, the fact that has made the revived Raglan most familiar to Londoners is its recent adoption by the Metropolitan Police, who have been supplied with rain coats of waterproof—cut exactly on the old lines—for wear in rough weather in lieu of the half circular oilskin cape that of a necessity impeded the movements of the arms.

Visitors to London will see the Raglan style of garment in actual wear upon the sturdy custodians of the peace who act as "pointsmen" at Regent and Piccadilly Circuses, as well as other centres of traffic congestion.

IN CUTTING RAGLANS the most important feature is the production of sufficient ease of the shoulders, there being a tendency to the production of a cramped effect, such as is very undesirable.

I have found in experimenting with the old-style sleeve that to produce the required ease over the shoulder points, the sleeves must be fulled in a little at both the front and back curves of the sleeve head.

This manipulation is, however, obviated in the new style of sleeve that I have arranged and illustrated on the diagram sheet. The seams of this style of sleeve will join perfectly level to the corresponding ones of the forepart, and withal provide ample room over the shoulder point. The style, also, to a great extent removes the low-shouldered appearance now considered so objectionable, and, while preserving the old lines, does not unduly clash with modern notions.

The formation of fronts, fulness of skirt, etc., are also modernised, to agree with the prevailing style of Chesterfield overcoats. The garment may be made with or without a back closing seam, close fitting or easy, single or double-breasted, just as may be desired.

* * * * * *

The consideration of this style of coat was not included in the first edition of the "Sectional System," but finding that it may probably be in demand during coming seasons, and, judging from the number of enquiries I have received, that its details are not understood by the modern school of cutters, I have decided to here place at my pupils' command a very simple and effectual mode of working by which it may be satisfactorily produced.

THE RAGLAN UP TO DATE.

Measures—

Natural Waist Length	16½ inches.	To Elbow	21 inches.
Full length	39 ,,	To Hand	31 ,,
Across Back	7½ ,,	Depth Shoulder Measure (on under coat) ...	28 ,,

Width Shoulder Measure (on under coat)	27=18 scale.	Breast, 18 (on vest).	Waist, 16.	Seat, 19.
Increase for Overcoat	1 ,,	,, 1	,, 1	,, 1
Size as cut...	19	19	17	20

* * * * * *

INSTRUCTIONS FOR DRAFTING.

To Form the Back.

Draw lines A, B, C.

B, to D, waist length. D, to E, 1 inch.

B, to A, full length. B, to G, one-twelfth scale.

B, to M, one-sixth scale less ¼ inch. M, to N, ¾ inch.

G, to C, one-third scale and square down to H.

H, to I, half the difference between the shoulder measures (½ inch).

If shoulder measures are not taken, make H, to I, ½ inch.

By C, I, square to S, one-fourth of scale.

I, to O, one-third of scale. O, to OO, 1 inch.

E, to EE, one-third of breast measure, for style.

Square side seam from EE to bottom, and upwards to back scye.

I, to P, one-twelfth scale. Curve from N, through OO, to P.

Curve back neck and closing seam as diagram.

* * * *

To Form the Forepart.

S, to T, ½ inch and square up to U.

T, to U, half scale, less ¼ inch. U, to V, same as H, to I.

Square with T, V, draw line to W.

B, to W, the full scale. Y, is midway between V, W.

Y, to Z, ¼ inch. W, to 18, one-sixth.

T, to 3, one-third scale. 3, to 4, one-twelfth scale.

Draw front scye curve from Y, through 4, to T.

6, is squared downwards from S.

BB on waist line to 6, half the natural waist length.

7, is opposite 6, the overlap being 2 inches.

From the closing seam to AA the breast measure plus 2½ inches.

BB, to CC, the same as from S, to AA.

Draw the centre line from W, through AA and CC to 10.

EE, to W, ¼ inch. Curve side seam.

AA, to 19, and CC, to 20, each 3½ inches.

(If the fly-front style is preferred, change last-mentioned amount to 2 inches.)

10, to 11, one-twelfth of the waist measure.

The fore-arm pitch should be marked ¾ inch above S.

Complete outline as diagram.

The Old Style Sleeve.

Diagram 1.

Measure width of coat back from closing seam to OO.

From A, to B, the same as the width of back.

A, to C, two-thirds of scale less 1 inch.

C, to D, one-half of scale. D, to E, one-eighth scale.

Square upwards to F, by C, E.

Measure forepart from fore-arm pitch to Y.

Measure sleeve in a direct line from D, to F, the same amount.

Allow a slight round as diagram.

Draw line from F, to B.

Measure from point N of back, through OO and P, to fore-arm pitch, X.

Measure F, to B, place this amount at D and mark at G, the same amount as from N, to X.

By C, D, square to H. From A, to J, the elbow length.

Continue to K, the full length.

Place angle of square at K, with one arm touching J.

Draw the bottom line to H, making width of cuff to taste or measure.

* * * *

Thornton's New Raglan Sleeve.

Diagram 2.

This sleeve is a much better fitting and more stylish one than the old style, which always gave the figure a sloping shouldered appearance.

From A, to B; A, to C; A, to J; and on to K, same as old style sleeve instructions.

C, to D, one-half scale. From D, to E, the same as from Y, to fore-arm pitch on forepart.

Hollow between D and E, a half-an-inch.

B, to G, one-fourth of scale.

Make G a pivot and curve from E, towards F.

The distance from E, to F, is one-third.

Curve F, G, and E, G. Draw line from F, to B.

Remaining points same as old style sleeve instructions.

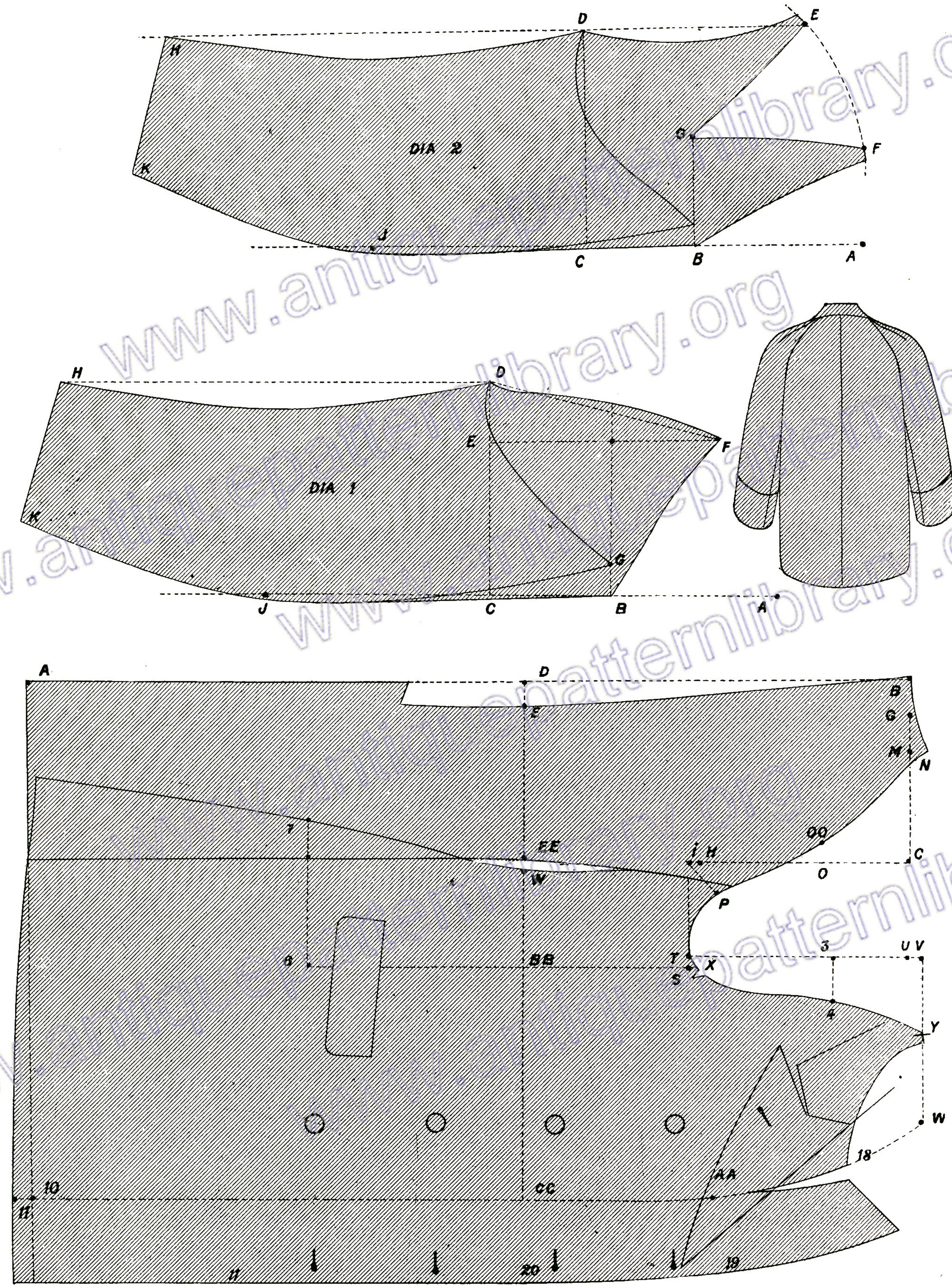
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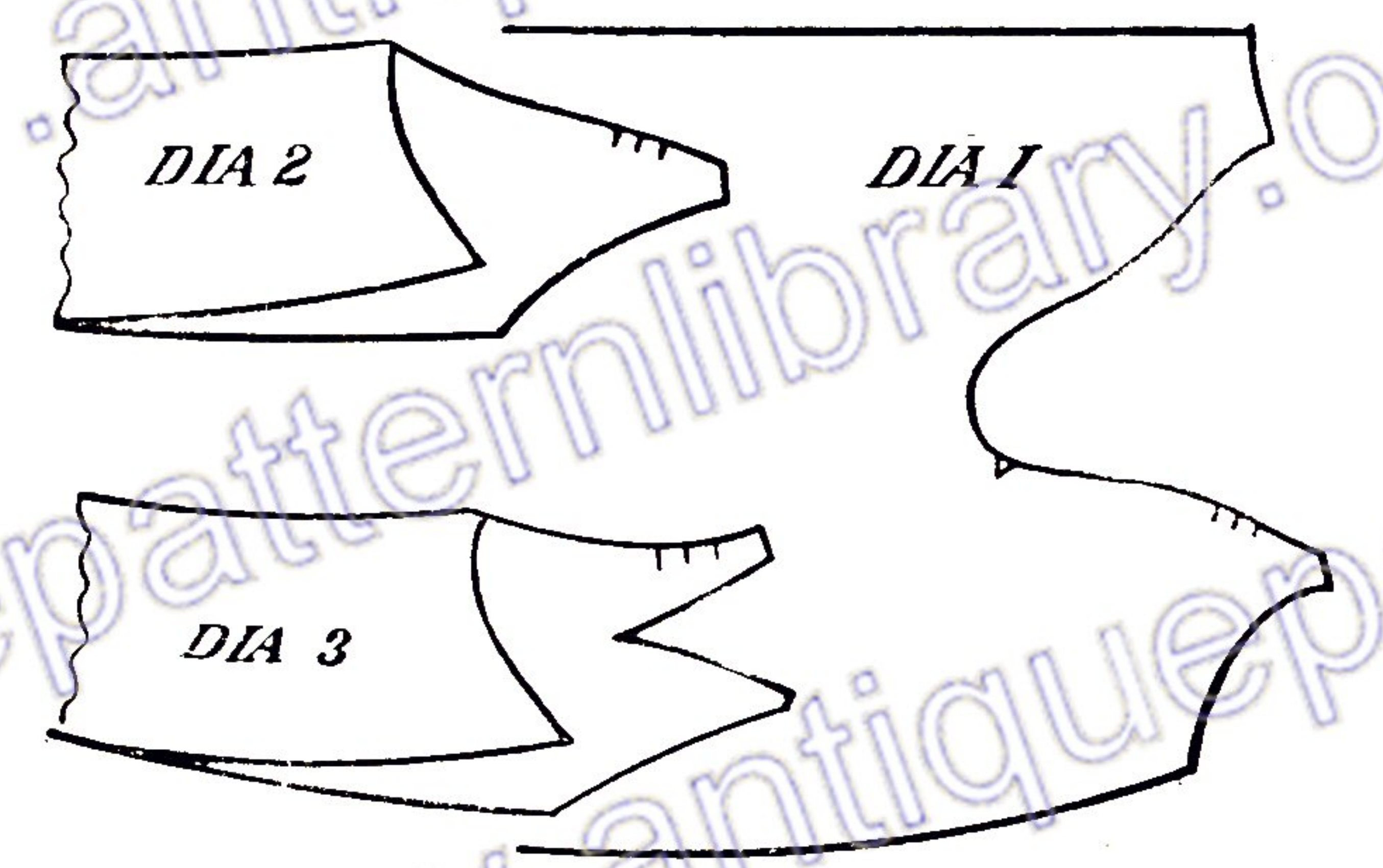
PLATE 20.—THE RAGLAN UP TO DATE.

THE THORNTON-SLEEVED RAGLAN.

THE garment represented by the accompanying diagram is generally recognised as being the greatest hit of the season. Every firm in the West End of London is making it in constantly-increasing numbers, while the number of patterns that are daily cut for provincial tailors, indicate that the coat is in general demand throughout the Kingdom.

This garment, I understand, has already been patented by more than one enterprising tailor, either for the sake of advertisement or in ignorance that the coat was generally popular in London between the years 1855 and 1860, a fact that renders such patents of no more value than the sheets of paper upon which the "specifications" are printed.*

Almost every number of Minister's Gazette, during that period, contained diagrams and fashion plates of the style, which it appears was worn both for walking and sporting garments, but more particularly as a dress overcoat.



Its most distinguishing feature was the peculiar run of the back and front shoulder seams, such as here shown (Dia. 1), that called for a sleeve of most peculiar construction in which the usual round at the ordinary sleeve-head was replaced by a pointed formation that ran upwards and finished at the gorge point of the front shoulder seam. (*See* Dia. 2.) The most striking characteristic of the style was the low-shouldered appearance that it imparted to the wearer—an effect created by the unavoidable tightness over the front shoulder bone (acromion) and intensified by the sloping lines of the front and back shoulder seams. This, at the period named, was not considered a defect; for, strange as it may read in this age of "American shoulder pads," sloping, or low, shoulders were then actually *cultivated* by fashionable tailors, as the exquisites of the day were convinced that such a formation imparted the most graceful appearance.

As time went on, and the fashionable ideal was no longer centred in the "champagne-bottle shoulders," the style gradually declined, until about the year 1865, when it had entirely disappeared from the fashionable world. Here and there, however, "old fogeys" might be encountered who, to the great entertainment of the "young bloods," continued faithful to the pride of their vanished youth.

A few years more and even this constant few had vanished, and the style was as dead as the square skirts and bag wigs favoured during the reign of Queen Anne.

To this pass had the Raglan arrived when the present writer, about twelve years ago, was completing the writing of his "Sectional System of Garment Cutting," and, when his ambition to include in the work not only the outline of every fashionable garment but even of those that might eventually be revived, prompted him to direct attention to the long-buried Raglan.

As a preliminary, the first step was a practical experiment in the shape of a basted-up Raglan overcoat produced from a diagram originally published in Minister's Gazette. This coat was "fitted" upon several of his foremen-tailor friends and the result was not encouraging, as it was unanimously agreed that the low-shouldered appearance of the garment would render its revival an utter impossibility.

Discouraged by the experiment, a diagram of the coat was not included in the first edition of the "Sectional System," but as, after further investigation, the writer devised a plan by which an absolutely-square shoulder might be produced—while still retaining the characteristic run of shoulder seams—it was given in the second edition of the book. It was also published in Minister's Gazette of Fashion, September 1893, as Thornton's New Raglan Sleeve.

The desired result was obtained by inserting a large curved **V** at the sleeve head (Dia. 3): an arrangement so simple, convenient and effective that, if necessary, even "American shoulders" might be provided.

Dating from this development, a gradual revival of the style was soon apparent, until now, as stated at the outset, it is rapidly becoming established as a general favourite. Of course, the tailors who had "done the same thing twenty years ago" turned up their contemptuous noses at the writer's claim for originality, but, notwithstanding an offer, in Minister's Gazette, of a reward of £5 to anyone who could prove publication of the new arrangement previous to the date above given, the amount remains unclaimed.

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* The Raglan outline of garment was devised by the late John Anderson, of Edinburgh, and was first published in Minister's Gazette, October, 1855.

THE THORNTON-SLEEVED RAGLAN.

MEASUREMENTS:

Natural waist length	17 in.	Continued to hand			32 in.
Full length	39 in.	Width of sleeve hand			to taste
Across back stretch to elbow	21 in.	Depth of shoulder measure (on undercoat) ...			28 in.
Width of Shoulder measure (on undercoat), 27 $\frac{2}{3}$rds =	18	Scale.	Breast (on vest), 18.	Waist, 16.	Seat, 19
Increase for Overcoat	1	... ...	1 ...	1 ...	1
Size as cut	19		19	17	20

INSTRUCTIONS FOR DRAFTING.

To Form the Back.

Draw lines A, B, C.

B to D waist length. D to DD, 1 in.

B to A full length. B to G one-twelfth scale.

B to M, one-sixth scale less $\frac{1}{4}$ in. M to N, $\frac{3}{4}$ in.

G to C, one-third scale and square down to H.

H to I, half the difference between the shoulder measures, ($\frac{1}{2}$ in.)

If shoulder measures are not taken make H to I $\frac{1}{2}$ in.

By G, I, square to S one-fourth of scale.

I to O, one-third of scale. O to OO, one-twelfth scale.

I to J one-twelfth, and square down to K.

K to R, 1 in. Draw side-seam from J through R downwards.

I to P one-twelfth scale. Curve shoulder line from M through OO and P.

Draw back-seam for double edge from $\frac{1}{4}$ in. inside B downwards through point DD.

Curve back neck as diagram.

* * * *

To Form the Forepart.

S is quarter scale from I, and square line up to V and down to BB.

T to U, half scale plus $\frac{1}{4}$ in. U to V same as H to I.

Square with S, V. Draw a line to W.

B to W the full scale. Y is midway between V, W.

Y to Z, $\frac{1}{2}$ in. W to 18, one-sixth.

S to 3, one-third scale. 3 to 4, one-twelfth scale.

Draw front scye curve from Z through 4 towards S.

K to Q, 1 in. Draw side seam through Q from J.

From back construction line to AA the breast measure plus 3 in.

BB to CC the same as from S to AA.

Draw the centre line from W through AA and CC to 10

AA to 19 and CC to 20, each 2 in.

O to 11 one-twelfth of the waist measure.

The forearm pitch should be marked $\frac{3}{4}$ in. above S.

Complete outline as diagram.

To Form the New-Style Sleeve.

Draw line as from A downwards.

Measure width of back from centre seam to OO.

Mark from A to B the same amount.

Continue to C, two-thirds scale less 1 in. from A.

Square out to D, one-half scale.

By C, D, square downwards to H.

Fix J and K at hand by the measure taken from A.

Make width of hand to taste at K.

Place angle of the square at K, with the arm touching J, and draw run of bottom to H.

Continue front line from D upwards, to E.

D to E is the same distance as from the forearm pitch to point Z of forepart.

Hollow from D to E $\frac{1}{2}$ in.

By C, B, square out to G, one-fourth of scale.

G to X, 1 in. Make X a pivot and curve from E towards F. E to F is one-third.

Draw seams of shoulder cut from E to X, and from F to P.

At both E and F the width of sleeve is $\frac{1}{2}$ in.

Draw back curve from F to R.

Lock in the under-side sleeve at O and curve in the usual direction to D.

Further Sleeve Developments.

I.—The sleeve may, if desired, be finished without a hind-arm seam by placing the point O of under-side pattern level with the point B and taking out a cross cut to provide elbow curve.

II.—Or the sleeve may be cut without a hind-arm seam as far as the elbow, by placing the point O of under-side and B of top-side together, and allowing the curve below the elbow to form a seam from J to K. This I consider the best style.

III.—Or the forearm or hindarm seams may be omitted by cutting away about 3 in. from the forearm of under-side and adding it to the forearm of top-side.

IV.—Or the **V** at the sleeve head may be continued right through the top-side of sleeve.

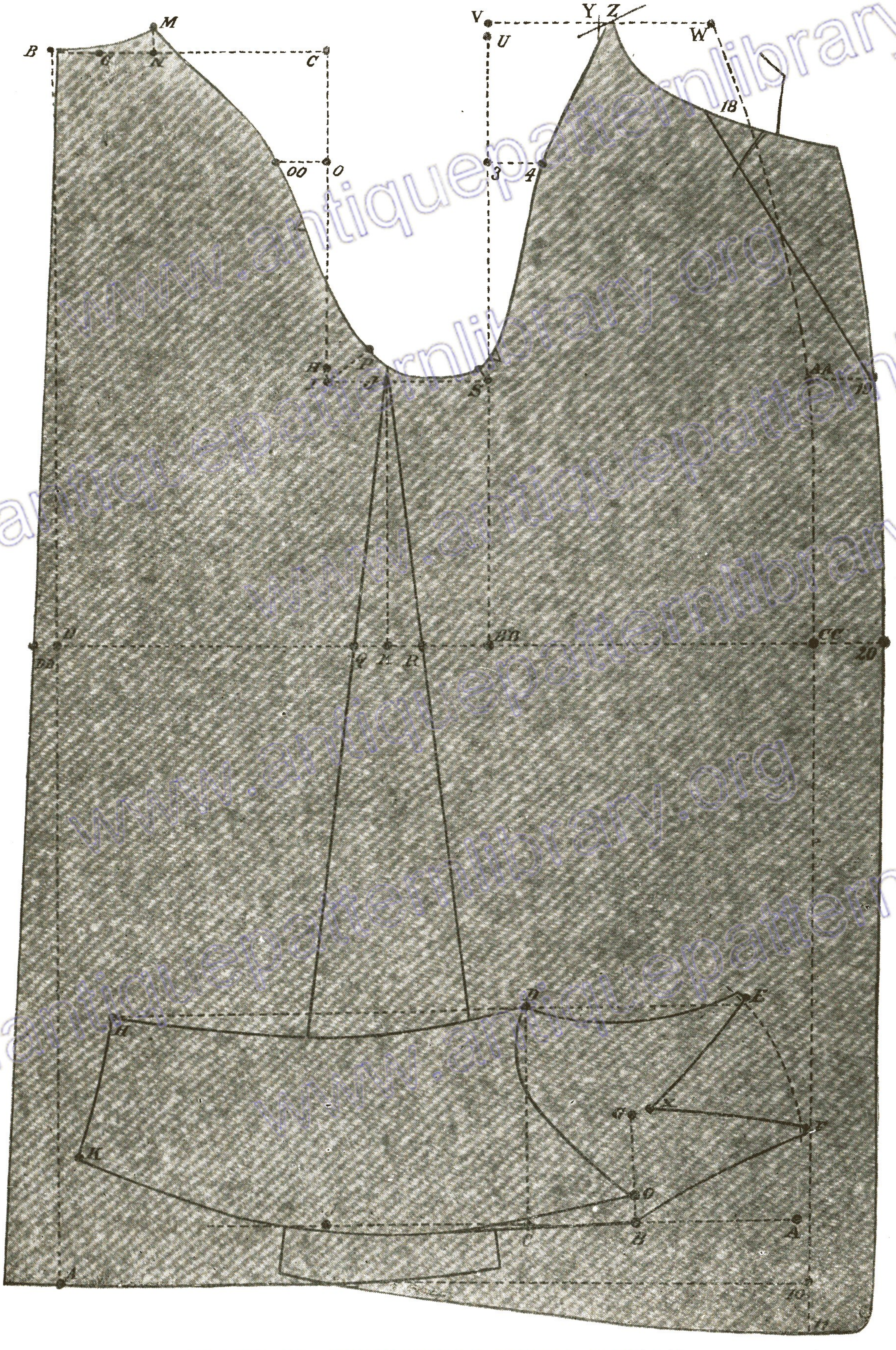
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PLATE 21.—THORNTON-SLEEVED RAGLAN.

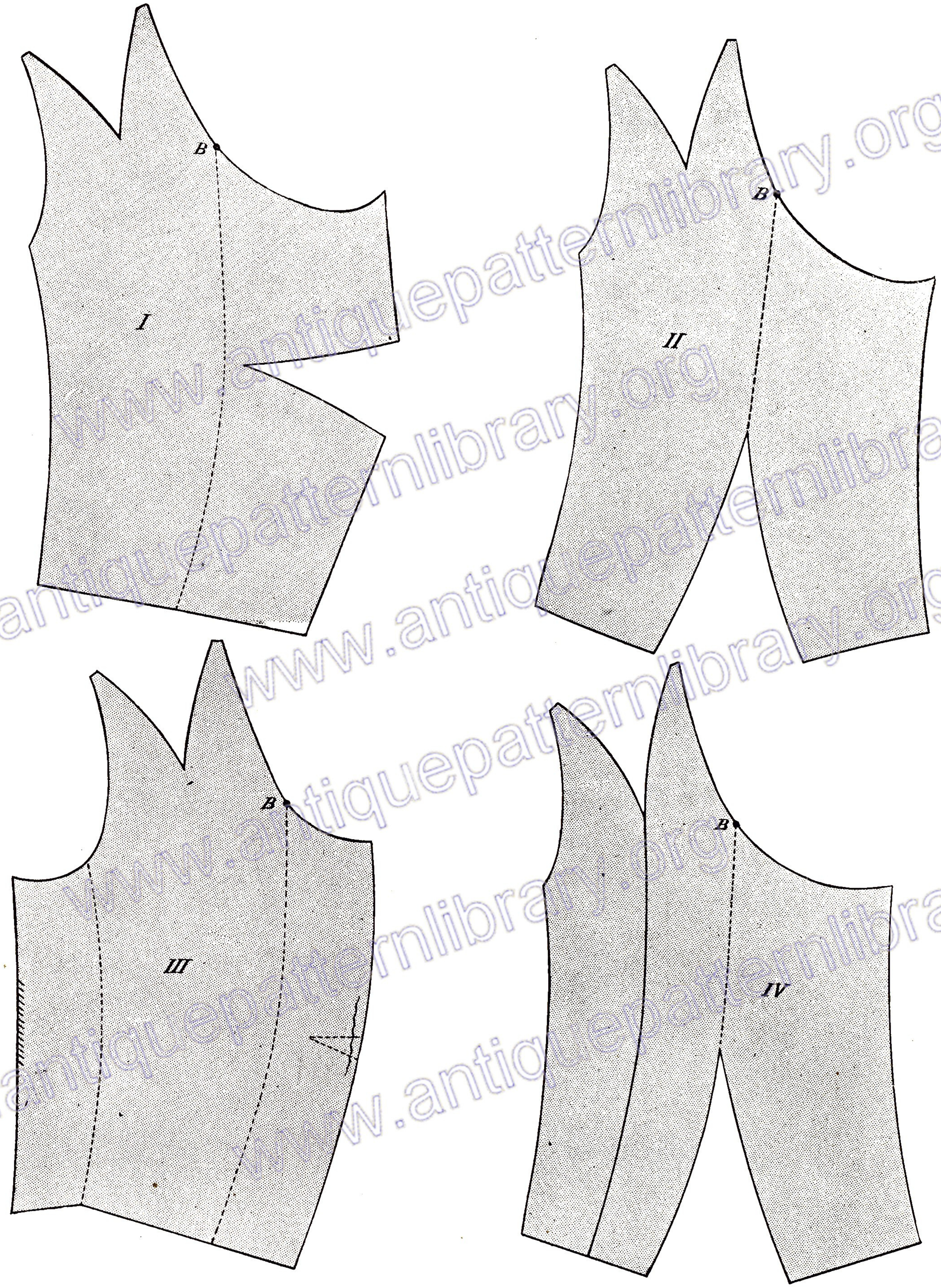
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PLATE 22.—THORNTON-SLEEVE DEVELOPMENTS.

THE "PICCADILLY" ULSTER.

FOR many years philosophers have exercised their stupendous brains in the hope of tracing the source from which fashions in costume originate, without arriving at anything like a logical result.

The reason for such a failure may probably be found in the fact that a new style of garment seldom attracts notice until it reaches a certain stage of public popularity, and when the search for its origin becomes about as fruitless as the proverbial search for a needle in a bundle of hay.

The latest illustration of this fact may be seen in the garment which, in the absence of a name, I for distinction have designated the "Piccadilly," and which has burst upon the town with the suddenness and widespread nature of—say the influenza epidemic.

The least observant of West-enders cannot but have noticed that within the last few months the younger generation of exquisites have almost unanimously affected a long and loose style of Sac Ulster, the outline of which even professional prophets such as "Old Moore" and "Zadkiel" had not anticipated in their prognostications.

Where it originated no one for a certainty knows, although several conflicting stories pertaining to the "interesting event" are now current amongst the claiments to a knowledge of all the particulars.

From one source we learn that the style was invented by a knock-kneed millionaire, anxious to hide his deformity. Another fathers it on a well-known London stockbroker, who was painfully conscious of the "bagging" at the knees of his trousers. Still another attributes it—like the reputed discovery of the law of gravitation—to an accident. A high-class London tailor, runs this story, sent in mistake to a five-foot-four-inch client a sac coat cut for a man of the same breast measurement who was upwards of six feet high. The short man wore the coat and unconsciously set a fashion. A fourth version is to the effect that the coat was first worn to win a bet entered into by two professional idlers, who, like most of their class, often look for excitement in unexpected and erratic directions. Still another social historian defines it as the conception of a fashionable physician who prescribed it for a patient afflicted by muscular rhumatism. Again, we are told that it was originally the inspiration of a belated club-man, whose superior-half denied him the luxury of a latch key, with the result that he often had to wait until his servants awoke before he could obtain admission to his castle. Finally it has been credited to the inspiration of a London Scotchman, who, unaccustomed to the breezy and unrestricted delights of the kilt, used it when returning from Scottish gatherings.

However, be its origin what it may, the fact remains that the coat is one likely to hold its ground as a convenient style of over-garment, easy to slip on or off, and one that well cut and made has a certain distinguished appearance, rendering its possession essential to the up-to-date gentleman.

* * * * *

THE PICCADILLY ULSTER is an exceedingly long type of the fashionable Sac Overcoat, as it reaches to within about nine inches of the ground. At the bottom of each side seam is a "fly" about 18 inches long. The back is made up without a closing seam. At the front edge is a "fly" in which five holes are worked below the turn. The pockets are inserted in a slanting direction, and are protected by flaps as illustrated on the diagram. The edges and sometimes the seams are double stitched. The outside breast pocket is often covered by a flap. The cuffs are finished in the gauntlet form, and when the outside collar is of velvet—which is often the case—they are sometimes faced to match the collar. When velvet is not used as a facing, the cuffs are often stitched in a series of rows, the distance between each corresponding with the width that the front edges are stitched.

The greatest difficulty in cutting this style of garment is the graceful hang or fall of the back from the shoulders downwards, a feature that often defies the resources of even experienced cutters. The deviations from the ordinary outline introduced at the top of the side seam, and at the points Q and N, will be found a great help in obtaining the desired result, as they remove the contraction often seen at the top of the side seams, allow the back to fall straight, and obviate the "clinging in" appearance at the bottom of the back, a defect noticeable in great numbers of sac back coats. The deviations here alluded to, I may repeat, can be safely introduced in all styles of sac back coats, including Chesterfields, Lounges, Reefers, etc., etc.

THE "PICCADILLY" ULSTER.

Natural Waist Length	16½ inches.	Opening of Front	10½ inches.
Full Length	51 ,,	Depth Shoulder Measure	28 ,,

Width Shoulder Measure	27=18 scale.	Breast	18 inches.	Waist	16 inches.	Seat	19 inches.
Additions for Overcoat ...	1	,,	1 ,,	,,	1 ,,	,,	1 ,,
Size as cut...	19 inches.		19 inches.		17 inches.		20 inches.

Breast and waist measures are taken over the vest. Shoulder measures are taken closely over the under coat. If shoulder measures are not taken, work from the increased breast measure, making H, I, and U, V, each a ½ inch.

INSTRUCTIONS FOR DRAFTING.

To Form the Back. (Diagram A.)

X, B, C, are found by square lines.

B to D the natural waist length (16½).

B to X, the full length (51).

D to E, 1 inch. X to XX, 1½ inch.

B through E to XX is the crease line of back.

B to G one-twelfth scale (1⅝). G to C, one-third scale (6⅓).

Square with B, C, draw line to H.

H is one-half scale, less ½ inch from C (9).

H to I, half the difference between the "width" and "depth" shoulder measures (½ inch).

I to O, one-third of scale (6⅓). B to M, one-sixth scale less ¼ inch (3).

M to N, one-fourth of the distance from B to M, less ⅛ inch (⅝ inch).

N to O forms the back shoulder line.

O to Q, 1 inch. I to P one-twelfth of scale (1⅝).

Curve the line from Q to P, and back neck from B to N.

E to EE one-third of scale plus 1½ inch (7¾).

Square with E and EE, draw line downwards to R.

R to J, 1 inch. Curve side seam from ½ inch inside P, through EE to J.

For this style of coat the side seam is lowered at the top ⅜ inch below the point P.

(This deviation, in conjunction with the increase from O to R, is an advantage in all styles of sac back coats.)

The outline of the back as now completed may be cut from the sheet of paper and used.

* * * *

To Form the Fore-part. (Diagram B.)

In forming the fore-part first place the back in such a position on the paper that there may be sufficient overlap at the bottom of the side seam to provide for the spring from J to K. This quantity may be estimated as one-sixth of the distance from E to the bottom at XX.

With the paper in the position above described, draw the bottom of scye line square with the points O and I of back and proceed to draft the fore-part.*

Square waist line from D to CC.

From I to S is one-fourth of scale (4¾). S to T, ½ inch.

U is squared upwards by the points I and T.

T to U, one-half scale, less ¼ inch (9¼).

U to V, same as from H to I (½ inch).

W is squared with T, V.

W is the working scale (19) from B.

Y is midway between V, W.

Y to Z, ¼ inch. Draw line from Z to ¼ inch below O.

Measure back shoulder seam. Z to 1, ½ inch less.

Curve front shoulder seam three-eighths above line Z 1.

T to 2, one-sixth scale plus 1 inch (4¼).

3 is midway between T and 2.

3 to 4, one-fourth of the distance from T to 2.

I to P, one-twelfth scale (1⅝).

Curve arm-hole from 1, through 2, 4. T and P.

AA is breast measure plus 2¾ inches from back seam (21¾).

BB is squared with I, S BB to 6 always 9 inches.

BB to CC, ½ inch more than from S to AA.

(In large waists this quantity is made half the waist measure.)

Draw centre line from W, through AA and CC.

The bottom edge at front is one-twelfth of waist measure below square line.

W to 18, one-sixth of scale (3¼). Z to 18 forms the curve of neck.

AA to 19, and CC to 20, each 2 inches.

Square with BB and 6, draw line towards 7.

The overlap at 7 is one-eighth of the seat measure (2½).

From J to K, the overlap is one-sixth of the distance from E to XX.

Draw side seam from P, through EE and 7, to K.

The fore-arm seam of sleeve is fixed ¾ inch above S.

The hind-arm sleeve is placed one-eighth below.

The opening of the front is arranged as the ordinary Chesterfield.

At the shoulder seam ½ inch extra length of back must be held on at the waved line on back. This extra amount is provided for in the instructions given above.

MAKING UP.

Plain as this style of coat may appear when on it is a well recognised fact that, to secure a good result it is necessary to devote special attention to its working up or making by the journeyman.

The points to which particular attention must be devoted may be enumerated as follows:—The back, on the double edge, at the waist hollow must be shrunk in under the iron. The side seams of the back from about 4 inches below the top must be slightly strained downwards, while the increased length thus produced must be held on over the hips from about 4 inches below the waist line.

The shoulder seams of the back for about 3 inches from the scye point must be gradually fulled on to the corresponding seams of the front shoulder. The front of the arm-holes, and the hollows of the front shoulder seams must be carefully strained out. The crease rows of the turns should be worked in by means of a "bridle." The front edges require only sufficient working up to steady them when finished. The collar, to ensure a sufficiency of leaf edge, must be cut in the cape form.

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* I may here mention that the pattern backs of all styles of Chesterfields, as also Lounge Coats, Reefers, etc., are best cut separate, as such a plan will be found the most convenient when marking the pattern on the cloth.

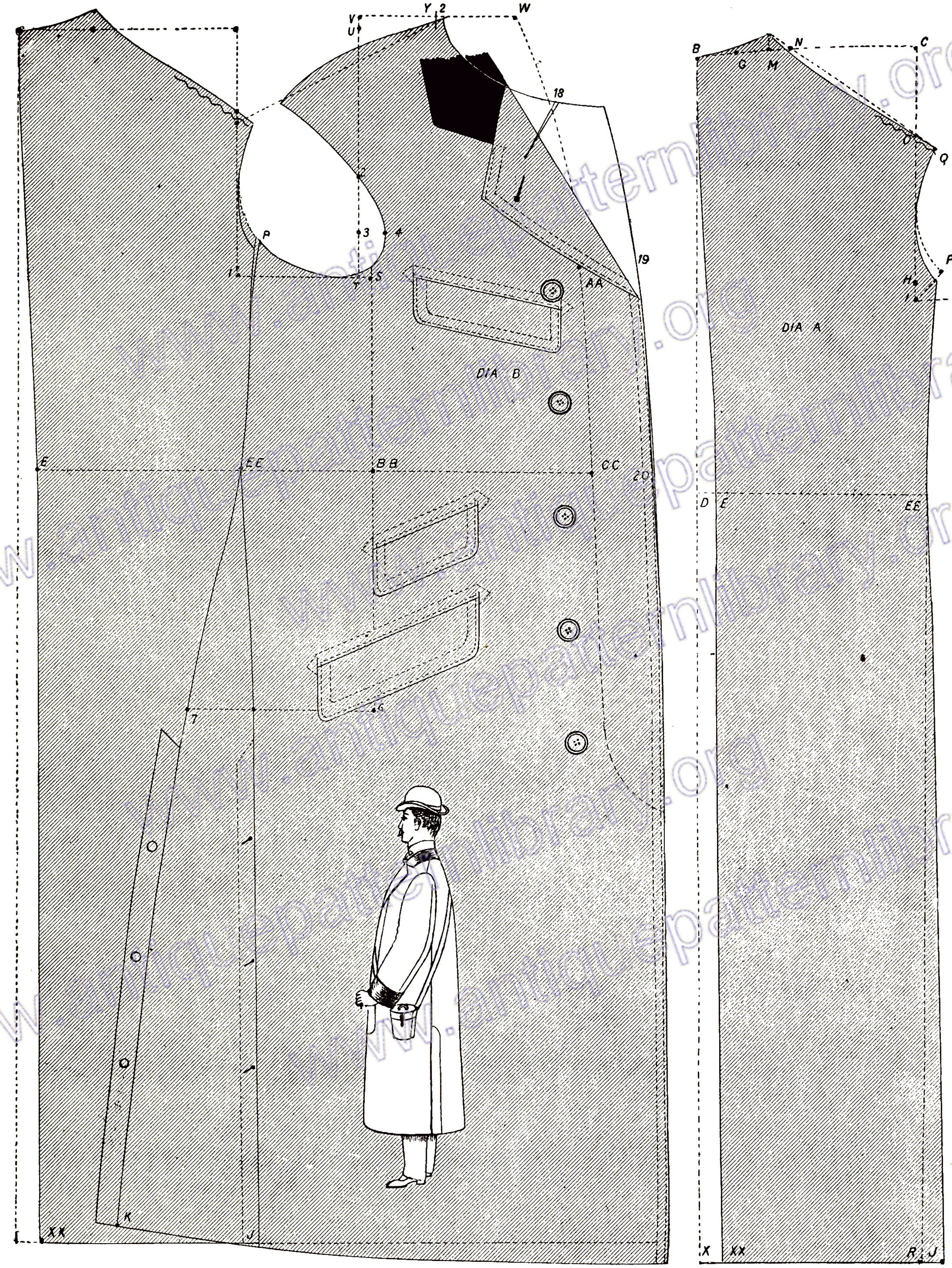
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PLATE 23.—THE PICCADILLY ULSTER.

THE ANDALUSIAN, OR SPANISH CLOAK.

THE fact that I receive numerous and pressing applications from many of my Spanish correspondents for a method of working, suitable for producing the circular style of cloak for centuries worn in the land of the Cid, has induced me to prepare the instructions and diagrams set out on the following pages.

This style of cloak was once very generally worn throughout Europe, as many portraits scattered through the various art collections clearly indicate, and even now, in Spain, it constitutes the most pronounced feature of a distinctly national costume.

A Spaniard without a cloak, at the present day, would be as desolate as a Frenchman without a cigarette, or, say a snail without a shell; for all the grades of society from the peasant to the prince consider its possession essential to the sustainment of their dignity.

" Under my cloak, a fig for the king," runs an old Spanish saying, quoted by Cervantes, and no one who has observed the dignified carriage of the Spaniard, when draped in the folds of his mantle, will be inclined to deny the general air of jaunty independence it so unmistakably imparts to its wearer.

* * * * * *

HOW THE CLOAK IS CUT.

The Spanish Cloak, as at present worn, does not extend below the knees, and in the cutting presents little difficulty to the tailor.

The main lines upon which it is cut have been clearly described by one of the ablest and most remarkable writers of the nineteenth century. I allude to the great Thomas Carlyle, who, in his description of the solitary garment worn by Bolivar's cavalry has, with all the unconsciousness of genius, demonstrated his right to the honours that hallow the masters of the tailoring art, and who, now—for the first time—I have the great privilege of introducing as a teacher of cutting. " The simplest costume," says he, " which I anywhere find alluded to in History, is that used as regimental by Bolivar's cavalry in the late Columbian wars. A square blanket twelve feet in diagonal is provided (some were wont to cut off the corners, and make it circular): in the centre a slit is effected eighteen inches long; through this the mother-naked trooper introduces his head and neck; and so rides shielded from all weather, and in battle from many strokes (for he rolls it about his left arm); and not only dressed, but harnessed and draperied."

* * * * * *

THE FITTINGS OF SPANISH CLOAKS.

The fitting, or trimming, of Spanish Cloaks is an important feature that must not be overlooked, so important indeed, that I have given a small sketch (Diagram 3) illustrating the position of the linings, facings, &c. From this it will be seen that the front edges are ornamented with two rows of flat braid, and that a loop of braid is inserted at the top which is secured over a button placed to meet it. There is a slit at the back extending upwards to reach the double row of flat braid with which it is stayed and ornamented. Of course, as the material must be opened out from the crease edge, there is a seam down the back. The fronts for about eighteen inches inwards at the bottom, are faced with velvet, usually of a red colour. The facing is continued for another eighteen inches by quilted silk, which matches in colour the front velvet. Inside, around the neck, a facing of cloth is introduced as suggested by the dotted line, an addition imparting great durability to the garment. Beyond the front and neck facing there are no other linings. The bottom edge is made up " raw."

A SHORT CAPE (as Diagram 2) is secured around the neck, the front and bottom edges being trimmed with rows of braid the same as the front of the cloak. This cape is lined throughout with black silk, and is seamed in with the neck curve of the cloak to the stand collar.

THE STAND COLLAR is suggested by Diagram 4. It is made up about one and three-quarter inches deep, and, like the cloak and cape, is trimmed with two rows of flat braid, below which it is stitched, as illustrated, in serpentine rows. The collar lining is of cloth. The material selected for such garments is usually either a black, blue, or brown beaver.

In Spain, the charge made for this garment is from twenty to twenty-five pounds, the expense often depending upon the work put into the linings, which are frequently hand embroidered in a very elaborate manner.

THE ANDALUSIAN CLOAK.

MEASUREMENTS.

Back length from collar seam 40 inches. Front length from collar seam, 39 inches.

Neck, reckoned one inch more than the size of the linen collar 16½ inches.

The size around the bottom is produced by the working of the method.

The quantity of material required averages about 4¾ yards, six quarter material.

* * * * * *

INSTRUCTIONS FOR DRAFTING.

To Form the Cloak.—DIAGRAM 1.

Draw line from A to B.

Continue the line from A to C.

A to D, one-sixth of neck measure.

A to E, one-sixth of neck measure, with three-quarters of an inch added.

A to F, one-sixth of the neck measure, with one-quarter of an inch added.

Curve the circle of the neck, through the points D and F, to E.

D to C, the length of the back, 40 inches.

E to B, the length of the front, 39 inches.

If the length of the front has not been taken make the distance from E to B one-inch less than that from D to C.

Make the point A a pivot and cast a curve from C around the bottom towards B.

The neck loop is arranged half an inch below the point E.

The length of the back slit from C upwards is about 14 inches.

* * * *

To Form the Cape.—DIAGRAM 2.

Draw line from A to B.

Continue the line from A to C.

A to D, one-sixth of the neck measure.

A to E, one-sixth of the neck measure, with three-quarters of an inch added.

A to F, one-sixth of the neck measure, with one-quarter of an inch added.

Form the neck curve through the points D, F, and E.

D to C, the length of the back 7 inches.

E to B, the length of the front 6 inches.

In the absence of measures, the distance from E to B is one inch less than the amount from D to C.

Make the point A a pivot, and cast a curve from B to C, thus producing the bottom edge.

E to G, one and a half inch.

From B to H, four inches.

Draw front line from G to H.

In making up, each point of the cape is placed on the corresponding point of the cloak. (Diagram 1.)

* * * *

To Form the Collar.—DIAGRAM 4.

Draw line from A to B.

From A to B the length of the neck less half an inch.

From A to D, one inch.

B to C is also one inch.

Curve the sewing on edge from D to C.

D to E, the height of the collar with half of an inch allowed for seams and turning in.

C to F, the same amount as from D to E.

Curve the top edge from E to F, parallel with the curve D, C.

* * * *

Position of Facings, &c.—DIAGRAM 3.

This diagram is introduced to illustrate the position of the facings, braids, &c., and will be useful as a guide to the details inseparable from the style.

The darkly shaded portion represents the velvet and silk facings.

* * * * * *

The appearance of the garment as finished and worn is suggested by the small figure introduced on the diagram page.

As will be seen, a broad beaver hat is invariably worn with it. Imagination staggers at the vision of a top hat in conjunction with a garment at once so unconventional and becoming.

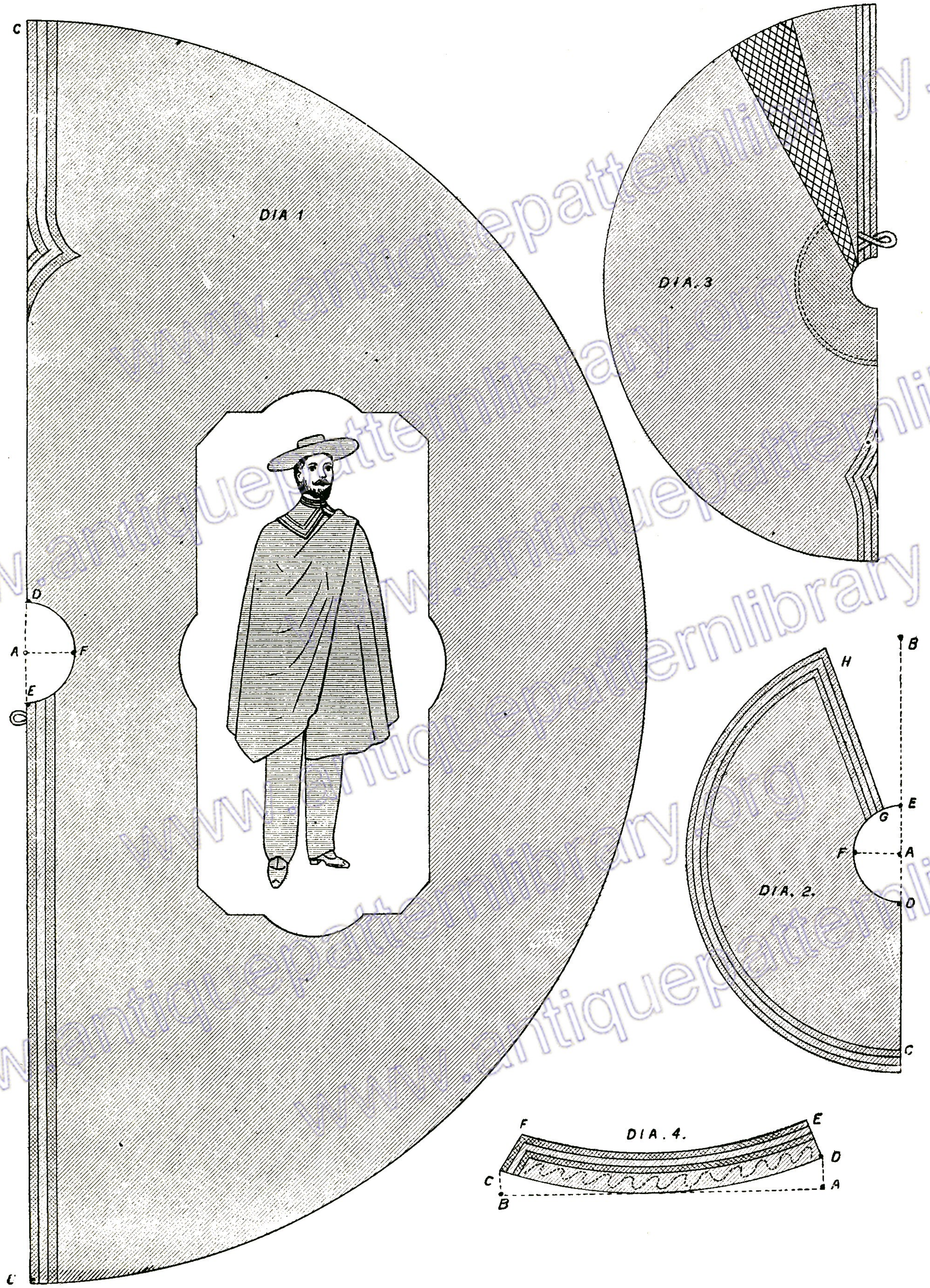
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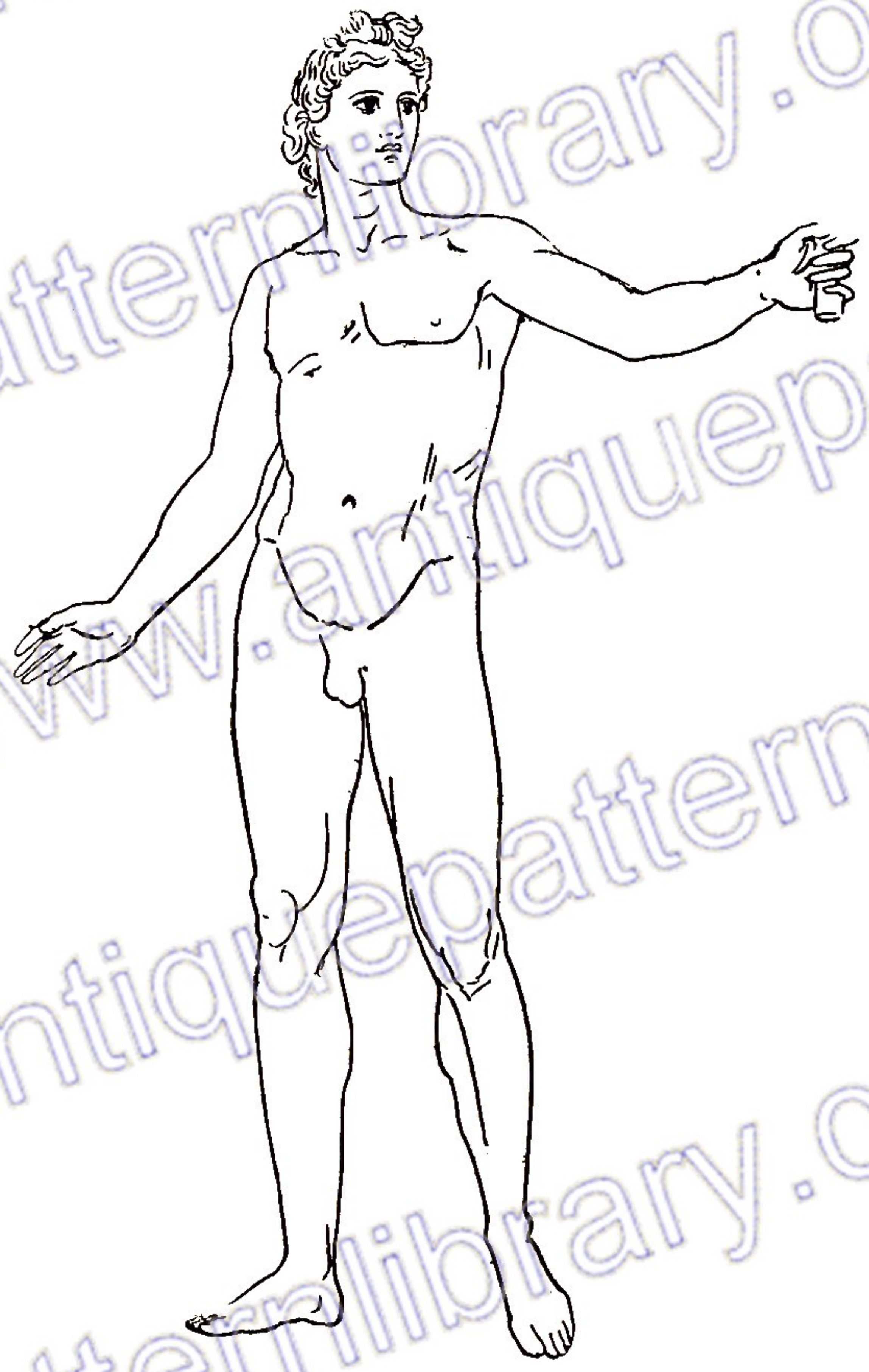
PLATE 24.—THE ANDALUSIAN CLOAK.

PROPORTION
AND
DISPROPORTION.

"Every man is as God made him, and sometimes a great deal worse."– *Cervantes.*



COMPARISON OF MEASURES.

ONE of the subjects that the intelligent student will do well to thoroughly master at the commencement of his studies is what may be described as the comparison of measures. A knowledge of the generally recognised rules governing the development of the body cannot but be of great advantage as it enables the student—through the relation of the respective measurements—to not only accurately detect disproportion, but also to scientifically estimate its extent.

In the normal or proportionate figure, all the measures judged by the accepted standard bear a harmonious relation to each other, any divergence from which constitutes disproportion.

PROPORTIONS OF THE HUMAN BODY.

There is no ambiguity as to the rules for guidance adopted both by the ancient and modern artists.

In the Brisish Museum is an ancient Egyptian Tablet, dating from the age of Amunopth III., twelve hundred and fifty years before the Christian era, on which the natural proportions of the human body are clearly defined.

The Greek canon of Vitruvius was extensively adopted by the ancients, and in conformity with it the wonderful works still treasured in the various art collections were undoubtedly constructed.

"Nature," wrote Vitruvius, "in the composition of the human frame has so ordained that the face from the chin to the highest point of the forehead where the hair begins, is a tenth part of the whole stature; the same proportion is obtained in the hand, measured from the wrist to the extremity of the middle finger. The head, from the chin to the top of the scalp is an eighth. From the top of the chest to the highest point of the forehead is a seventh. From the nipples to the top of the scalp is a fourth of the whole stature. The foot is a seventh part of the height of the entire frame. The *cubit* (from the elbow to the end of the middle finger) and the chest—that is the width of the shoulders across the chest—are each a fourth."

The navel has been considered the central point of the human body, and it has been asserted that, should a proportionate man lie upon his back with his arms and legs extended, a circle might be cast from it, which would touch the soles of the feet, and the tips of the fingers.

That this rule, however, is open to grave objection, is evident from the experiments made by the late Joseph Bonomi, for seventeen years Curator of the Soane Museum in Lincoln's Inn Fields, who, for the purpose of testing it, measured the arms extension of 84 figures. In this number of persons—male and female—he found that, judged by the rule, there were 54 long armed, 24 short armed, and only 6 whose extended arms were exactly equal to their height.

Jean Cousins in his "Theory of Proportions" published in 1685, gave rules which have been generally adopted by modern artists. This writer divided the height of the body into eight head lengths, in the following order:—1st, From the summit of the head to the lower part of the chin; 2nd, From the chin to the nipple; 3rd From the nipple to the navel; 4th, From the navel to the genitals; 5th, From the genitals to the middle part of the thigh; 6th, From the middle of the thigh to the knee; 7th, From the knee to below the calf; 8th, from below the calf to the heel. Following these simple divisions, the author entered into an analysis of the most minute sub-divisions of the body, the consideration of which, in a work such as this, is quite unnecessary.

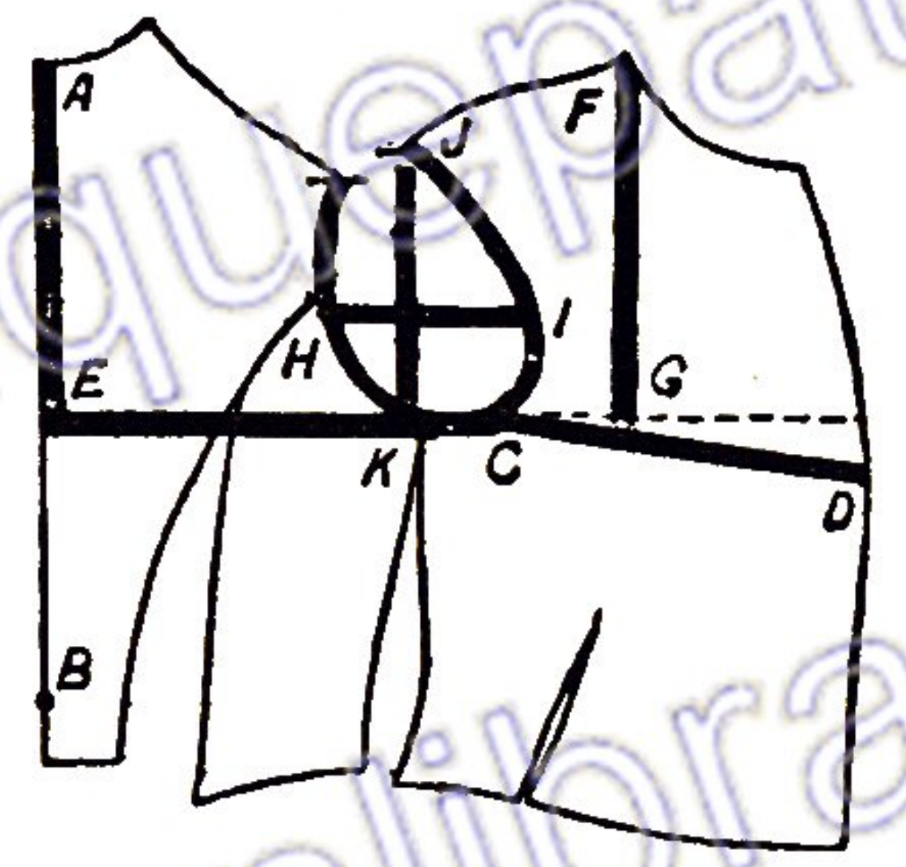
Subsequent to the publication of Jean Cousin's work, the subject of human proportions has been considered by many capable authorities of all nationalities; and should the student of this work at any future time desire information on what is really, properly studied, a very fascinating subject, I would recommend, as studies, the celebrated works of Michael Angelo, A.D. 1583; J. H. Lavater, 1824; Flaxman, 1829; Wampen, 1850; Gibson, 1857; Bonomi, 1857; and John Marshall, 1879.

The latter writer, whose work is a marvel of lucidity and research, in conclusion states that "as individual examples in Nature deviate from all rules, the artist may and should diverge from them according to the necessities imposed upon him by speciality of subject, object, or character This, indeed, is a right of the imaginative and creative faculty of the painter and sculptor. Rules may be regarded as the result of scientific realism, from which the idealist may take a safe point of departure, and by aid of which he may feel the limits within which he should be restrained."

The proportions given above, as adopted by artists, sculptors, &c., are introduced more to illustrate the advantages of comparison than to serve any useful purpose in the art of garment cutting. The following proportions, however, of the sections *of a proportionate coat as cut* comes immediately within the province of the tailor, and will practically repay consideration; as, while not as scientifically accurate as the canons of Vitruvius and his followers, they are such as will prove useful to the tailor when calculating relative proportions.

SECTIONAL AVERAGES OF A PROPORTIONATE COAT.

In average figures THE WAIST MEASURE is equal to the breast measure, after the deduction of *six inches*. THE SEAT MEASURE is *two-inches* more than the breast measure. THE NATURAL WAIST LENGTH (A to B) is *one-fourth* of the total height. THE BREAST EXPANSION from the forearm pitch to the fullest part of the breast line (C to D) is *one-fourth of the breast less half an inch*. THE FRONT OF SCYE (E to C) is one-third of the breast measure. THE DEPTH OF SCYE (A to E) on closing seam is *one-fourth* of the breast measure. The vertical LENGTH OF FRONT SHOULDER (F to G), (assuming that the curve of back neck is one-sixth) amounts to one-fourth the breast measure plus ¼ of an inch. THE LATERAL DIAMETER OF SCYE (H to I) is *one-eighth* of the breast measure. THE VERTICAL DIAMETER OF SCYE (J to K) is equal to *one-sixth* of the breast. THE CIRCUMFERENCE OF SCYE is 1½ *inches less than half the breast*. THE FRONT HALF OF SCYE measured on the edge from fore-arm to hind-arm pitches is the same length as a direct line drawn from the top of the hind-arm to the top of the fore-arm of sleeve. THE WIDTH SHOULDER MEASURE (applied in the direction shown on small diagrams, page 80), is equal to *three-fourths* of the breast measure, and THE DEPTH SHOULDER MEASURE to *one inch* more than shoulder measure. In many cases THE LENGTH OF SLEEVE—including the half-back width—is the same as the leg length of the trousers.



ILLUSTRATIONS.

Waist Measure.	Seat Measure.	Natural Waist. (A to B).	Breast Expansion. (C to D).	Front of Scye. (E to C).	Vertical Depth of Back Scye. (A to E).
Breast ... 36 Less ... 6 — Normal 30	Breast ... 36 Plus ... 2 — Normal 38	Total height 64 One fourth gives Normal 16	Breast ... 36 One-fourth 9 Less ... ½ — Normal 8½	Breast ... 36 One-third gives Normal ... 12	Breast ... 36 One-fourth gives Normal 9

Vertical Length of Front Shoulder. (F to G).	Lateral Scye Diameter. (H to I).	Vertical Scye Diameter. (J to K).	Width Shoulder Measure.	Depth Shoulder Measure.
Breast ... ... 36 One-fourth ... 9 Plus ... ... ¼ — Normal ... 9¼	Breast ... ... 36 One-eighth gives Normal ... 4½	Breast ... ... 36 One-sixth gives Normal ... 6	Breast ... ... 36 Three - fourths gives Normal ... 27	W. S. M. ... 27 Plus ... ... 1 — Normal ... 28

TO ASCERTAIN THE EXTENT OF DISPROPORTION.

The student (through the above instructions) having been placed in possession of rules for ascertaining proportions, will experience no difficulty in calculating (whenever necessary) the amount of *disproportion*. To do this, all that is necessary is to deduct the proportionate measure from the actual measure taken on the body. The difference between the two measures gives the amount of the existent disproportion. Thus supposing, for the sake of illustration, that a breast measure of 48 inches, and a waist measure of 52 inches have been taken, and we desire to ascertain the exact amount of the disproportion. Deducting 6 inches from the breast measure (48) shows the proportionate waist to be 42; the comparison of this normal amount with the *actual* waist measure (52) at once defines the amount of disproportion as 10 inches.

OBSERVATIONS.

The student will now understand that in the comparison of measures *one* of them is taken as a basis. Artists and anatomists uniformly take the height of the figure as their standard of comparison, but for all practical purposes the breast measure—as shown above—is for tailors the most convenient and reliable.

A shoulder, waist, or any other measure, is in itself, large or small only in comparison with the breast measure taken on the same figure.

Thus a shoulder measure is large or small, not because it may be 28 or 26 inches, but because it is *one inch more* or *one inch less* than three-fourths of the breast measure.

A waist measure is large or small, not because it may be 40 or 28 inches, but because it is more or less than the normal quantity, supplied by the deduction of 6 inches from the breast measure, &c., &c.

AVERAGE MEASUREMENTS OF THE BODY.

DURING recent years it has become a custom, in works on cutting, to give more or less accurate tables of proportionate measurements.

For practical purposes, however, a table of proportionate measurements is of but little use, it being a well-known fact—as all tailors can particularly verify—that in the large sizes the *width* of the figure is always out of harmony with the *height*, or in other words disproportionate.

It is quite a common occurrence for tailors to be called upon to cut coats for figures measuring as much as 48 inches breast, but never do they meet such a one as tall as the standard tables of proportionate measures will indicate. Conscious of this fact, I have in preparing this work devoted much time and considerable investigation in compiling a table of *average* measurements which from the child to the fully developed man will—in the majority of cases—be found practically correct.

In preparing this list I have measured a considerable number of boys and men, in the most careful and comprehensive manner. I have noted the quantities so ascertained, and after due deliberation struck an average that in my individual practice has proved to be of the greatest convenience and advantage.

In addition to a full list of average measurements I have also prepared special tables showing the relative dimensions of unusually tall and unusually short figures.

This like the table of *average* measurements is, I think, an innovation in our trade literature that will "come as a boon and a blessing" to many tailors, more particularly to those who are required to cut to travellers oft-times unreliable measures, or to those engaged in the wholesale trade who keep "long" and "short" stock sizes in addition to the ordinary average sizes.

The sole object aimed at in the preparation of the table given on the following page, is the placing at the disposal of the student of this work a reliable guide for reference as to the entire measurements of the body in the event of his only having been supplied—as frequently happens in outfitting trades—with the breast measure to work from.

To illustrate the use of this table it may be assumed that the cutter is called upon to cut a suit of clothes for a man of average height whose breast measure is, say 38 inches.

In this dilemma he may consult the accompanying table when he will find that it is most probable the waist measure will be 34 inches. The natural waist length will be 17¼, the width of back stretch 7¾, to the elbow 22½, and to the hand 32½. The length of the vest will be 26 inches, &c., &c.

Previous to quitting this subject it may prove interesting to give the student some idea of the order of growth.

GENERAL RULES OF HUMAN GROWTH.

These rules as formulated by scientists specify that the most rapid growth is during the first year of an infants existence, the natural increase being about eight inches. After the first year the ratio of increase diminishes gradually until the age of three years, at which time the infant will be one-half of the total height that will be attained at maturity. From five to sixteen years the increase is very regular, at the rate of about two inches a year. From sixteen to eighteen years the increase dwindles to about seven-eighths of an inch yearly. From eighteen to twenty years the increase in height rarely exceeds a half-inch yearly, and at twenty-five years the growth usually ceases.

* * * * * *

FASHION LENGTHS OF GARMENTS.

As the fashionable lengths of garments are continually changing, I have omitted them from the table.

As a general rule fashion lengths can be safely determined as follows :—

Three seamers reach to the middle of the band when the arm is extended by the side.

Morning coats reach to the tips of the fingers when the arm hangs downward by the side.

Frock coats are cut to reach within an inch of the knee cap.

Dress coats are cut twice as long as the fashion length of back.

Spring Chesters reach to one inch above the knee, and winter Chesters to one inch below.

Ulsters extend to within 9 to 12 inches of the ground. Racing Coats same length as Ulsters.

TABLE OF AVERAGE MEASUREMENTS

SPECIALLY COMPILED FOR THE STUDENTS OF

THORNTON'S SECTIONAL SYSTEM.

COATS.

	INFANTS.							BOYS.											MEN.							
Distinguishing size used in Wholesale Houses	00	0	1	2	3	4	5	6	7	8	9	10	11	12	13	1	2	2½	3	4	5	6	7	8	9	10
Age	4	5	6	7	8	9	10	11	12	12½	13	13½	14	15	16	17	18	19	20	21	22	24	26			
Height	3 4	3 6½	3 9	3 11	4 1	4 3	4 5	4 7	4 9	4 10	4 11	5 0	5 1	5 3	5 4	5 4½	5 5	5 5½	5 5¾	5 6	5 7	5 8	5 9	5 10	5 10½	5 11
Breast (over vest)	23	23½	24	24½	25	26	27	27½	28	28½	29	29½	30	31	32	33	34	34½	35	36	38	40	42	44	45	46
Waist " "	23½	23½	24	24½	25	25½	26	26½	27	27¼	27½	27⅝	27¾	28	28½	29	29½	30½	31½	32½	34½	37	40	44	45½	46½
Natural Waist Length	11	11½	12	12¼	12¾	13⅜	13¾	14¼	14¾	15¼	15½	15¾	16	16¼	16½	16⅝	16¾	16¾	16⅞	17	17¼	17½	17¾	18	18⅛	18¼
Across Back	4¾	4⅞	5	5⅛	5¼	5½	5⅝	5¾	5⅞	6⅛	6⅛	6⅛	6¼	6⅜	6⅝	6¾	7⅛	7⅛	7¼	7⅜	7¾	8	8⅜	8⅝	8⅞	9⅛
To Elbow	11	12	13	13½	14	14½	15½	16½	17	17½	18	18¼	18¾	19	19¾	20¼	21	21½	21½	21¾	22½	22¾	23	23½	24	24½
To Hand	17	18½	19½	20½	21½	22½	24	24¾	25½	26¼	27	27½	28	28¾	29¾	30½	31	31½	31½	31¾	32½	33	33½	34½	35	35½
Width Shldr Msre	17¼	17½	18	18¼	18¾	19¼	20¼	20½	21	21¼	21¾	22	22½	23¼	24	24¾	25½	25¾	26¼	27	28½	30	30¾	31½	32	32¼
Depth " "	18	18¼	18¾	19	19½	20	21	21¼	21¾	22	22½	22¾	23¼	24	25	25¾	26½	26¾	27¼	28	29½	31	31½	32	32½	32¾
Balance Measure	5½	5½	5¾	6	6⅛	6¼	6⅜	6½	6⅝	6¾	6¾	6¾	6⅞	7	7⅛	7¼	7⅜	7⅝	7⅞	8⅛	8⅝	9¼	10	10½	11	11⅛

TROUSERS, BREECHES, &c.

Side (hollow to foot)	23½	24½	26	27½	28¼	29¾	31½	32¾	34	35¼	36¼	37¼	37¾	38¼	39¼	39¾	40¼	40½	41	41¼	43½	43¾	44	44¼	44½	44¾
Leg (fork to sole)	17	18	19½	20½	21½	23¼	24¼	25¼	26¼	27¼	27¾	28¼	28¾	29¼	30¼	30½	30¾	31	31⅛	31¼	33	33½	33	32½	32¼	32
Waist (for trousers)	22¼	22¼	22¾	23¼	23¾	24¼	24¾	25¼	25¾	26	26¼	26⅜	26½	26⅝	27	27½	28	29	30	31	33	35½	38½	42½	44	45
Seat	23½	24	24½	25	25½	26½	27½	28	28½	29½	30	30½	31	32	33½	34¾	35¾	36¼	37	38	40	42	44	45½	46	47
Thigh (tight)	13	13½	13¾	14	14	14¾	15¼	15½	16	16¼	16½	16¾	17	17½	18	18¾	19½	20¼	21	21½	22	23	24	24½	25¼	26
Knee (on drawers)	9	9¼	9½	9¾	10	10¼	10½	10¾	11	11¼	11½	11¾	12	12¼	12½	13	13½	14	14½	15	15½	16	16¼	16½	16¾	17
Small " "	8¼	8½	8¾	9	9¼	9½	9¾	9¾	10	10¼	10¼	10	10½	10¾	11	11¼	11½	11¾	12	12¼	12¾	13¼	13¾	14¼	14¾	15¼
Calf " "	8½	9	9¼	9½	9¾	10	10¼	10½	10¾	11	11¼	11	12	12½	13	13½	14	14½	15	15½	16	16¼	16½	16¾	17	17¼
Ankle " "	6⅛	6¼	6⅜	6½	6⅝	6¾	7	7¼	7⅜	7½	7¾	7⅞	8	8¼	8⅝	9	9⅛	9¼	9½	9¾	10¼	10¾	11¼	11½	11¾	12

VESTS.

Front Length (nape to bottom)	18¼	18½	18¾	19	19½	19¾	20½	21	21½	22	22¼	22½	22¾	23	23½	24	24¼	24½	25	25½	26	26½	27	27½	27¾	28

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CROSS SIZES FOR TALL AND THIN; AND SHORT AND STOUT FIGURES.

TALL MEN.

Sizes	3½	4½	5½	6½	7½
Height	5 8	5 10	6 0	6 1	6 1½
Breast	35	36	38	40	42
Waist (coat)	31½	32	34	36	38
"Width" S.M.	26½	27½	28¾	30¼	31½
"Depth" S.M.	28	28¾	30¼	31¾	32½
Length to Elbow	21½	22½	23	23½	24
Length to Hand	32½	33½	34	34½	35
Natural Waist Length	17½	18	18½	18¾	19
TROUSERS					
Side from hollow	41½	42½	43½	44½	44½
Leg length	32½	33½	34½	35½	35½
Waist (on trousers)	30½	31	32½	34½	36½
Seat	37½	38½	40½	42½	44

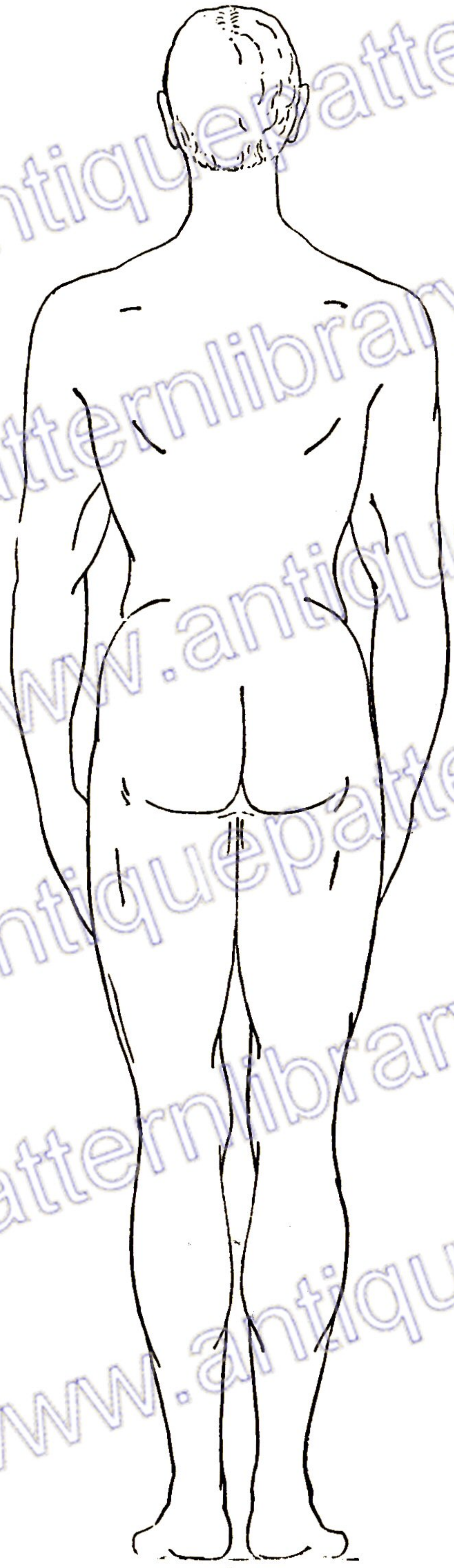
SHORT MEN.

Sizes	3½	4½	5½	6½	7½
Height	5 1½	5 3	5 4	5 6	5 8
Breast	36	37	39	41	43
Waist (coat)	33½	35½	37½	39	40½
"Width" S.M.	27¼	28	29½	31	32½
"Depth" S.M.	28	28¾	30	31½	32½
Length to Elbow	20	21	21¼	21½	22
Length to Hand	31	31½	32	32½	33
Natural Waist Length	15½	16	16½	17	17½
TROUSERS					
Side from hollow	38½	39½	40½	41	41½
Leg length	30	31	32	32½	33
Waist (on trousers)	32	34	36	37½	39
Seat	38	39	41	43	45

In the foregoing table strict mathematical exactitude is sacrificed to practicability.

DISPROPORTION.

IN the preceding pages I have endeavoured to impart an idea of the ideal proportions of the human body, and have also described the general rules of human growth as supplied by the scientific observation of the anatomical experts. Further than this, I have supplied the result of my own experience as a tailor in describing the sectional averages of a proportionate coat, and in the presentation of a carefully prepared table of average measurements, in which strict scientific accuracy is intentionally sacrificed to practicability; and now for the purpose of affording a distinct object lesson on the natural outline of the proportionate figure, I introduce the well drawn model illustrated on this page.



Thus equipped, the student will be prepared to take up the consideration of the various forms of disproportion continually encountered, which constitute the most serious obstacles the cutter is called upon to surmount, and the absence of which from any work on garment cutting would completely destroy its completeness and utility.

In considering the subject of disproportion it is well at the outset to distinctly realise that but few men are developed in complete accord with the rigid rules of proportion given in the remarks on "the proportions of the human body," and illustrated by the figure on this page. Diversity in both size and form is frequently encountered sometimes so slight as to be scarcely perceptible, and at others of so extreme a nature as to constitute deformity.

The great majority of the divergences from the recognised ideal standard are of a minute character, the specification of which it would be merely pedantic to include in a work designed for tailors; their extent may be realised from the published statement of the late Doctor Wampen, who computed that the number of disproportionate shapes and combinations discoverable in the human body and possible of classification figure up to the appalling total of four hundred and fifty.

Fortunately for the tailor but a limited number of the list that doubtless the worthy doctor had in view, requires practical consideration. A nose gorgeously decorated with what our fathers defined as grog blossoms, or one such as carried by Japhet in search of his father, would on account of their massive development doubtless be included in the catalogue mentioned, but it is unnecessary to state that their condition or measurements were not considered in the cutting of any of the afflicted owners garments.

As stated above the majority of disproportions are of a minute character, still on the other hand the vagaries of formation that Nature at times inflicts upon poor humanity are remarkable.

Disproportion in the human form may be described as a departure—great or small—from what is recognised as the standard of proportion, a standard based upon the relative dimensions of the figure.

An extremely tall man would not be classed as disproportionate, provided that his width measures were relatively large, neither would a very short man if his width measures were correspondingly small.

Apart from the mere consideration of the disparity in the heights and widths of figures, there are certain disproportions familar to most tailors, in all the intricacies of which the student should be fully instructed, as it is the judicious provisions necessary for such figures that makes the art of cutting a difficult if not uncertain one.

Were all mankind of the strictly proportionate type, but little trouble would be experienced in garment fitting, and a complete set of model patterns would constitute the full equipment of the fortunate cutter who in such a blissful state of affairs would present to the world its most striking indication of contentment.

APOLLO, OR—MALONEY.

PREVIOUS to a minute consideration of the various forms of disproportion, and illustrating the adaptation of the Sectional System to their respective requirements, I will in the hope of rendering my book more generally interesting, if not entertaining, (alas! there is but scant scope for such a feature within the circumscribed technical limits) direct the attention of my readers to the remarkable dimensions of a number of individuals which may serve a useful purpose in denoting the extent of the possible departure from the standard that, despite the contempt of Mrs. Maloney, is generally recognised as the normal one.

But, perhaps the reader has never heard of the lady mentioned, and as a result of such ignorance is unacquainted with her views upon the subject of human proportion. Well, as the author of this work happens to be his own Editor, and as he wishes to put the student (previous to his hard labour on the subject of disproportion) in good humour, it may be well that the public should be enlightened.

Mrs. Maloney, then, was a provincial lady of obvious nationality, who during a visit to Dublin was escorted by a City friend over one of its most famous art galleries, where she was soon attracted by an admiring group surrounding a boldly-conceived statue of Apollo, the graceful proportions and magnificent development of which, was at the time, the admiration of Dublin art circles.

"Who's that?" said Mrs. Maloney to her chaperon, as they joined the enwrapt circle.

"Oh! that's Apollo," was the answer; "and it's generally acknowledged to be the very perfection of manly beauty." "You don't tell me so!" said Mrs. Maloney. "Ah! then faith," she added, after a somewhat minute survey; "I've seen Apollo, and I've seen Malowney, and give *me* Malowney"—[Consternation, and Curtain.]

* * * * * *

SOME REMARKABLE GIANTS.

Some short time since I was privileged to obtain the measurements of Herr Winkelmier, a young gentleman known as the Austrian giant, whose age was 21 years. His height I discovered was 8 feet 9 inches.

His measures as taken by tailors were as follows:—Natural Waist, 24. Across Back, $10\frac{3}{4}$. To Hand, 48. Chest, 49. Waist, 46. The length of his vest (nape to bottom of front) was 36. For trousers his side measure was 66. Leg, 50. Waist, 44. Seat, 49. His extended arms measured ten feet from finger tips to finger tips.

At the time of his death Winkelmier was undoubtedly the tallest man in the world.

I once saw a skeleton in the Museum of Trinity College, Dublin, that was labelled eight feet six inches, and as most Londoners know the skeleton of O'Brian, still another Irish giant, measures eight feet four inches, and is exhibited in the Museum of the College of Surgeons in Lincoln's Inn Fields.

While on the subject of tall men, I may as well record that Josephus, in his immortal work, describes a Jew who was ten feet two inches in height; that Pliny tells of an Arabian, by name Gabara, who was nine feet nine inches high; and that M. Thevet, a French writer who published in 1575 a description of his travels in America, mentions that he there measured the skeleton of a South American, which was eleven feet five inches long.

* * * * * *

SOME REMARKABLE MIDGETS.

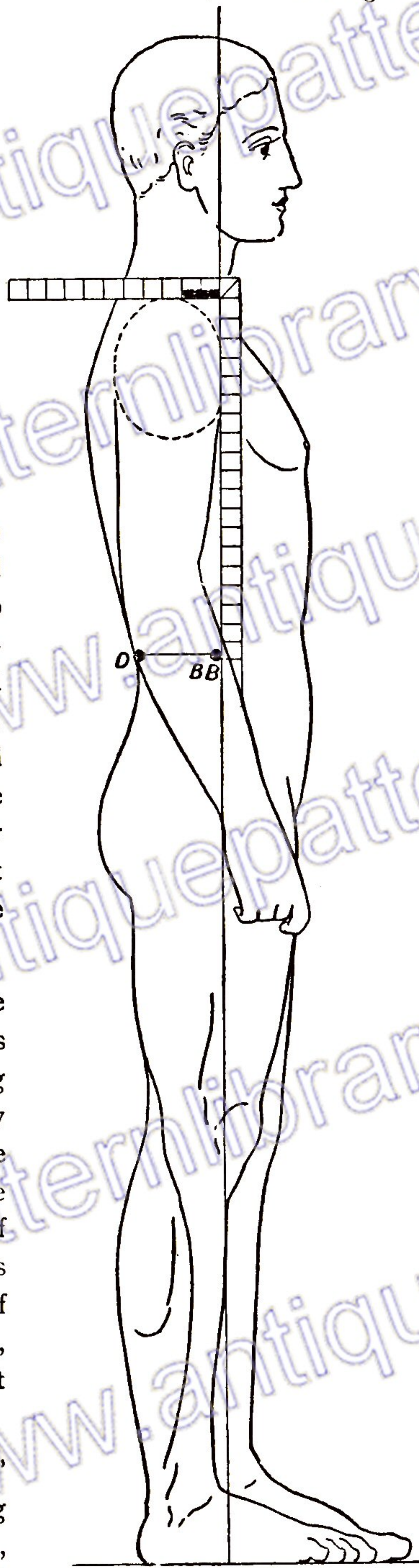
The list of remarkably short men, or midgets, is much more extensive than that of the giants.

Jeffrey Hudson, the dwarf who cuts so conspicuous a figure in Scott's "Peveril of the Peak," fought a battle with a turkey-cock for the amusement of the court of Charles I. At the age of eighteen he was but eighteen inches in height. In the Ashmolean Museum, at Oxford, are his waistcoat, breeches, and stockings; the former is of blue satin, slashed and ornamented with printed white silk; the two latter are of one piece of blue satin.

Tom Thumb, introduced by Barnum to the British public, was, as everyone knows, not much longer than the measurement of a pleat pocket; and at the time of writing all London is flocking to see a young lady of eighteen, who appears under the romantic title and name of the Princess Pauline at various public entertainments. This young damsel, who is of very graceful proportions, and sings, dances, and performs feats of strength, is barely eighteen inches in height. Her weight is only seven pounds, yet she is strong enough to lift a dumb-bell weighing six pounds.

BALANCE.

As the average student of cutting advances on his business career, he is at the outset much perplexed and frequently hampered in his progress by the thoughtless remarks of some of his thoughtless colleagues who seem to delight in raising bogies as injurious to themselves as to their auditors.



"Your coat is too straight," dogmatically cries some critic of the aspirant's production, who for the life of him could not define to the satisfaction of a practical man in what the so-called straightness of a coat consists, while a second pretentious judge will as confidentially assert that the draft is much too "crooked," the reasons for his opinion being about as vague as those of the first mentioned genius.

To this class of critics what is termed the "Balance" of a coat is an ever at hand object of criticism, and the student who has frequently spent much time in attaining the knowledge of what he has good reasons for believing to be a sound reliable system of cutting, will often find his hopes of success shattered, by the flippant censure of some budding cutter who finding the draft *appears* to be different to that which *he* finds to be correct, at once proclaims it to be inaccurate.

The mischief arising from this source is so detrimental to the students success that as a teacher honestly endeavouring to the best of my ability to make my pupils intelligent reasoning men, I have always devoted much attention to the inculcation of the principles or *basis* of garment cutting, a knowledge that places them in a position to estimate the value of a criticism that asserts a thing is wrong, without attempting to demonstrate *how* it is wrong.

The important subject of "Balance" as previously stated being one regarding which much diversity of opinion prevails, I have considered that in the interests of my pupils its explanation should take precedence in the section I devote to the consideration of disproportion.

THE BALANCE OF A COAT, as I would wish the term to be understood, may be defined as the adjustment—in harmony with the natural attitude of the figure—of the back and front lengths.

The figure shown upon this page is introduced to indicate the poise (or balance) of a perfectly proportionate man of normal attitude, while standing in a natural position.

If the normally erect attitude is altered by bending forward above the line BB, the figure becomes what tailors know as "stooping," while if the figure in the same section is carried backward, it is defined as "over erect" (see subsequent figures and explanations).

In a figure of normal balance should a square be placed over the shoulder in the position illustrated, the upper or horizontal arm being level with the ground line, the angle touching the front curve of the arm and the long arm directed downwards, it will be found that from the spot (BB) where the square is intersected by the waist line to the centre of the back at D, will be exactly one half of the (half) waist measure. The remaining half is located from the point BB to the centre of the front line.

A figure of this measurement I define as a perfectly balanced one, the front and back lengths being proportionately distributed.

The inner edge of the square from the angle downwards placed in this position corresponds exactly with the perpendicular side line of the Sectional System, extending from the point S downwards through BB to 6, and thus the balance of the normal coat is exactly adapted to the requirements of the normal figure.

When the balance of a figure diverges from the perpendicular, either forward as in the case of stooping, or backward as in the over erect type, the coat to ensure a fit must be altered in the corresponding points, to a corresponding extent.

This change is effected by advancing the side line of the system at the point BB in a manner that will be more minutely described in the instructions for stooping figures, as subsequently given and illustrated on page 58, and plate 25.

If the coat is not altered to agree with the changed position of the figure, it may be described as being out of balance, and must prove defective in fit.

Thus if the Figure is Bent Forward the distance from the centre of the back neck to the long arm of the square at the waist line—*the short arm being shifted to preserve the ground level*—will be increased, and as a necessary consequence the normal cut coat will be *short* in the back balance, and correspondingly *long* in the front balance.

In consequence of this defect the coat will hang away at the back from the blade bones to the bottom of skirt, while the front edges at the lower buttons will stand apart, and will only button if the edges are pulled together, when looseness will be manifest around the crease edges of turns and collar, which will appear too low at the back neck.

The alteration that will naturally suggest itself for this defect, is the reduction of the side seam and pleats from the blade downwards, and the transference of the amount thus lost to the front edge at a corresponding position, an alteration which in effect is the same as if the side line were advanced beyond BB, and the waist distributed in the usual manner at each side of the new location.

If the Figure is Bent Backward, the side point (X) *square with the ground level* will be found *less* than half the actual waist measure from the closing seam, so that the length of back balance from the back neck to the side will be short, a change of attitude causing a normal coat to show defects exactly opposite to those above described.

From the foregoing remarks it will be seen that a coat is only defective in balance when it does not harmonise with the balance—normal or otherwise—of the particular individual for whom it is intended, and furthermore that the balance of a coat should never be considered apart from the adjustment of the waist indentation.

Further than this the student will be enabled to realise that notwithstanding the muscular development—or size—of the figure, which is always accurately met by the working of the shoulder measures previously described, the attitude, or balance, is a subject which must be separately considered and provided for.

It will also be understood that the deviations from the perpendicular are most logically and conveniently made from the bottom of scye line downwards.

In thus deciding my plan of working I am at variance—so far as I know—with all previous system makers, who alter the balance of their coats *above* and not *below* the scye line. This plan I devise merely for convenience, and because I consider it is more intelligible to the student. I also know that it produces exactly the same result as though the alteration were more confusingly made at the top.

The Extent of the Disproportion. Although in this matter of balance, the extent of the disproportion can be practically ascertained by observation, based upon the comparison of different figures, I have to "make assurance doubly sure," arranged the following plan of balance measurement, and to render the results certain have constructed a square similar to those in general use, with the exception that a spirit level is introduced in the short arm, thus ensuring that it is level with the ground in measurement. Of course with care an ordinary square may be used.

* * * * * *

HOW THE BALANCE MEASURE IS TAKEN.

Having ascertained the actual waist measure (say 16) in the usual manner (over the vest) button the coat and if the fit at the back waist is not perfect, pin it up on the double at the closing seam of back until it is perfectly close.

Next measure from the back seam towards the front—along the waist line—aud make a pipeclay mark at one-half of the measure (8).

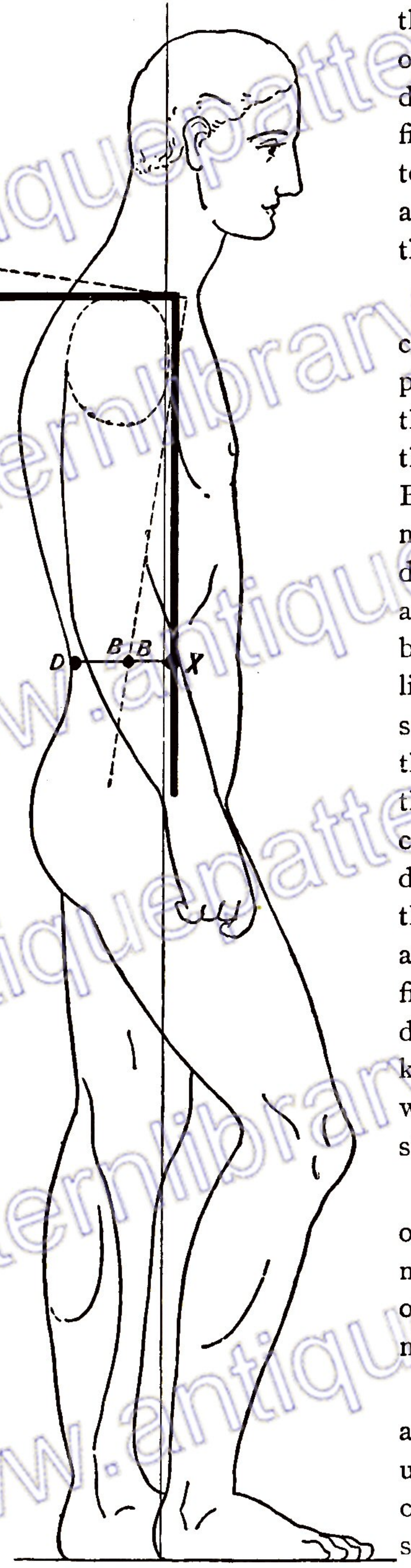
Now place the square with the short arm over the shoulder as before described, and illustrated on the figure, *the short arm level with the ground*, and notice if the long arm touches the mark previously made at the waist.

If it does the attitude is normal. If it is in *advance* of the mark the figure is to that extent stooping, or if it be *behind* the mark the figure is so much over erect. In the absence of this measure observation must be relied on.

The student should devote a considerable amount of practice to the taking of this "balance" measure, as it is important that it be taken accurately. With this object he should take every opportunity of measuring those around him, and carefully comparing the results.

STOOPING FIGURE.

THE preceding remarks on "Balance" will have rendered the student familiar with the fact that a normally balanced coat (such as shown, say, on plate 2) is suitable only for a normal figure such as illustrated on page 56. Consequently it follows that in providing for the type of figure distinguished as the "stooping" (see figure on this page), certain changes must be made from the normal balance, of a nature adapted to meet the particular disproportion. To render the reason for these changes perfectly intelligible, it will not be out of place to devote some consideration to the distinguishing features peculiar to the stooping form.



A figure is said to be stooping, as soon as the normally erect or perpendicular attitude of the body is changed to the bending forward position illustrated on this page.

This type of disproportion is a very common one, its cause being either the impaired vitality or vigour so lamentable a feature of advancing age, the inroads of disease, or as is sometimes the case, owing to an indolent and inelegant habit.

In either case the appearance is generally identical; I say generally, for among such figures there are well defined distinctions in the exact curvature of the back, some being bent forward from the blades, while in others the forward position commences from the waist line. Broadly speaking, however, it may be taken that in stooping figures the back line, or spine, is round, while the front line or chest, becomes contracted or flat.

In addition to this change of position, the sections behind the front of scye, become expanded or large, so that the width shoulder measure is usually large in comparison with the breast measure.

The extent of the disproportion—like all other departures from the normal—varies in degree, some individuals being but slightly out of the perpendicular, while others are bent considerably.

The art of exactly determining the amount of this divergence is of the greatest importance, as the exact amount of the departure from the normal attitude must be accurately reproduced in a good fitting coat for the same figure.

The great majority of cutters (whatever the system they use) depend upon their matured sense of observation in deciding the degree of disproportion, and in the case of stooping figures this sense is not so difficult a one to cultivate as the student may imagine, as he can realise through the medium of the following suppositive case.

A young cutter is called upon to cut a coat for the first stooping figure he has professionally dealt with. A glance shows that the figure is in attitude different to the normal outline given in the article on Balance, and to the best of his ability he mentally calculates the amount of the divergence to be, say, three-quarters of an inch. To this extent he alters the balance of his coat by advancing the side line at BB, as instructed on plate 25. As soon as the coat is fitted on we will assume that he has under-estimated the amount of the disproportion, and is forced to alter the coat in the required direction. Having done this successfully, he mentally registers the exact shape of this particular customer and when dealing with the next stooping figure compares it with the first. If the disproportion appears about the same he knows the amount of alteration necessary, while if it is greater or less he varies his side line accordingly.

This however is a method of working only to be approved when the cutter has not been trained to estimate the amount of the disproportion by actual measurement.

There are various plans current for attaining this end, most of them quite as uncertain as the process of mental calculation above described, all of them unsuited to the resources of the average student and, as such, unnecessary to minutely describe.

The plan of measurement that I recommend as being the most reliable and simple, is one that after experimenting in every possible direction, I have arranged with the aid of a square and level as described on page 56.

HOW TO DETERMINE THE AMOUNT OF STOOP.

THE waist measure having been taken over the vest in the ordinary way, the coat must be buttoned, the surplus cloth if any pinned in at the closing seam of back, and a mark made at BB (see stooping figure) which is one-half of the actual waist measure (8) from the centre seam of back at D.

The square is next placed over the shoulders in the position indicated by the black lines on the figure, *the upper or short arm being level with the ground*, as the spirit level will indicate. It will then be seen that the long arm at X, in the stooping figure, will be in advance of the line BB, and the amount of the distance from BB to X (the inner edge of the square) will indicate the exact amount that the figure is out of the perpendicular, or in other words stooping.

As will be seen on reference to the normal figure on page 56, the long arm while *the short one is level with the ground*, will intersect the point BB. As soon, however, as the figure bends forward, the square will be carried into the position shown by the dotted line on stooping figure, and when the upper arm is restored to the level the long arm will be advanced at the waist as above described.

* * * * * *

MORNING COAT FOR STOOPING FIGURE.

Natural waist length, 17½. Fashion waist length, 19½. Skirt length, 34. Breast, 18. Waist, 16. Seat, 19.
Width Shoulder Measure 28½ inches = 19 scale. Depth Shoulder Measure 29½ = 1 inch excess.
Balance Measure, one inch in front of half waist measure mark, indicating a stoop of 1 inch.

With the exception of the changes hereafter specified, all the points are obtained the same as described in the instructions for drafting Morning Coats, on page 11.

From D to E, is the amount of stoop (1 inch) as ascertained by measurement or observation.

The back closing seam is drawn from B through E to the fashion waist length.

The edge of the back skirt from A downwards is squared with the waist line from X, to XX.

The back shoulder seam is curved *outside* the square line running from N to O.

A half an inch is taken out at OO, between the side seams of back and sidebody.

From I to P, is made one-twelfth of scale, with a quarter of an inch added.

The ordinary side line is drawn downwards as usual from S to BB, after which the amount of stoop (1 inch) must be marked from BB to X as shown on diagram.

The *new* side line is next drawn downwards from S, through X, to 6, and the *old* line from T to BB is discarded.

From the new point (X) to E, is measured as usual, and the surplus beyond the actual amount required is taken out in the ordinary way between EE, and W, and V and VV.

The waist line from X to CC, is squared with X, S. Half the waist measure is allowed from X to CC.

From T to 2 is one inch more than one-sixth, and from 3 to 4 is one-third of the distance from T to 2.

These alterations wholly change the balance of the coat, taking the superfluous material away from the back and transferring it to the front from AA downwards, as described in the introductory remarks on preceding page.

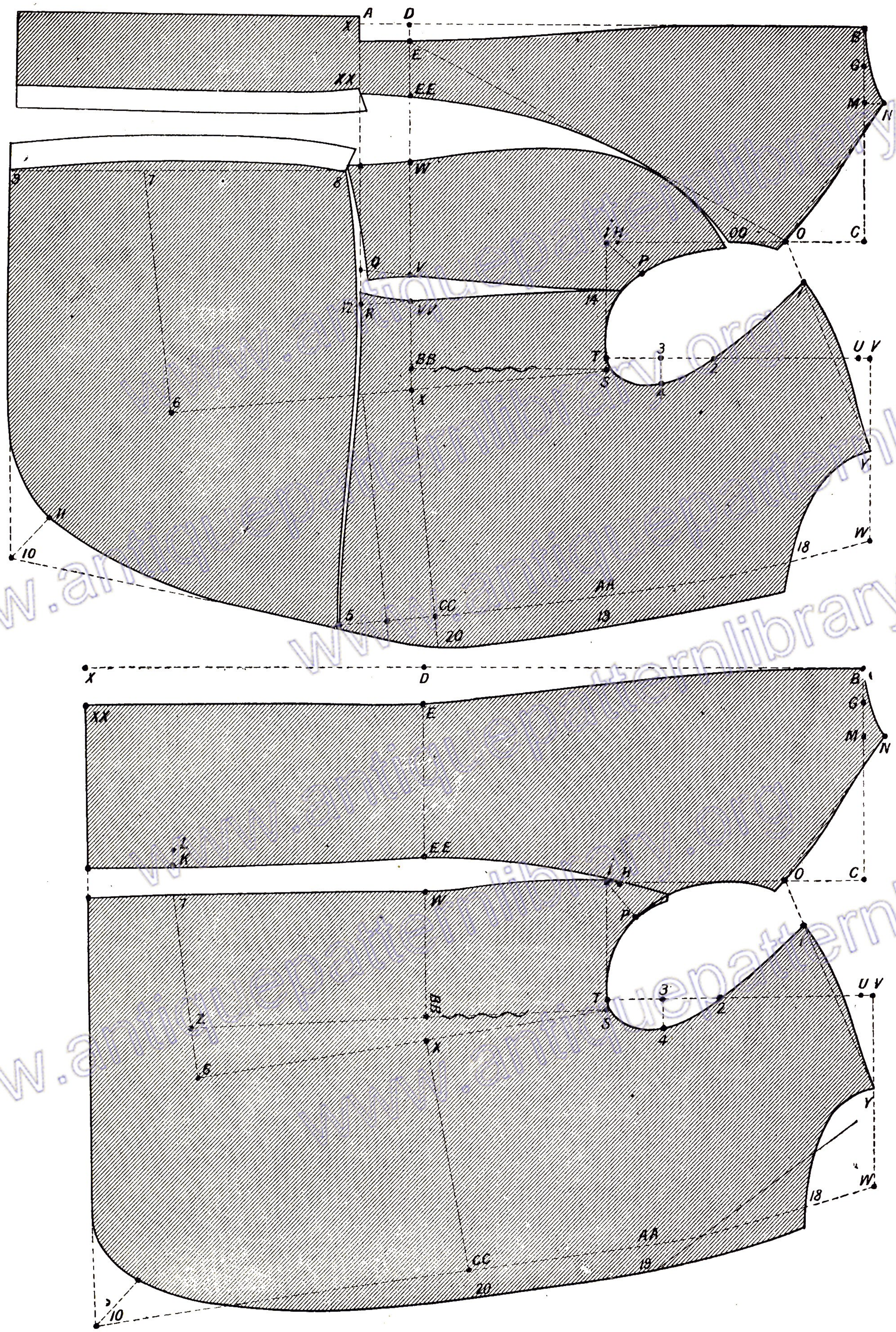
* * * * * *

LOUNGE COAT FOR STOOPING FIGURE.

Measures and disproportion same as given for the Morning Coat.

The ordinary Lounge Coat instructions given on page 20 holds good in this case with the following exceptions. D to E, is the usual quantity (1 inch) plus the amount of stoop (1 inch) in all two inches. X to XX is the same amount. From K to L, is the usual amount—half the difference between the breast and seat measures plus two seams (1 inch). The old side line, T, BB, is continued downwards 9 inches to Z. The new side line—obtained the same as described for Morning Coat—is continued 9 inches below X. The distance from Z to 6 should next be measured (2 inches), after which the point 7 is marked at the same distance (2 inches) from L. To suppress the waist the distance between X and E is measured, and the indentation arranged at W, in the ordinary way. The point CC is found as in the normal draft, by measuring from X. The bottom line of forepart is marked level with the line drawn from X to 10, as the length of front in coats for stooping figures must be relatively short.

In drafting Lounge Coats or Chesters for stooping or erect figures the instructions given for the necessary deviations in the "Cutting from Block Patterns" section will produce exactly the same result as the plan above given, and to the inexperienced cutter will be less confusing.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W
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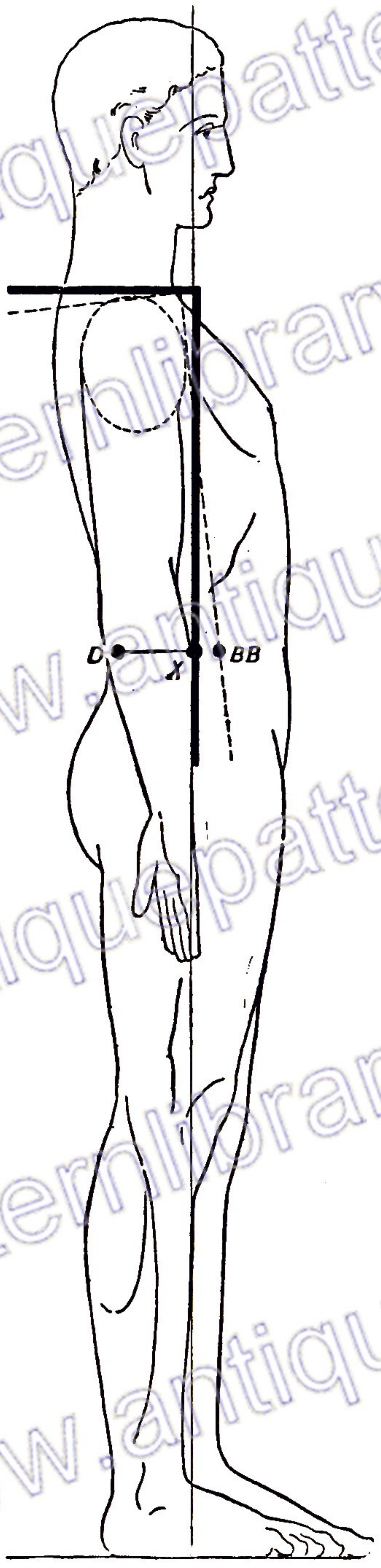
10

PLATE 25. I.—MORNING COAT, STOOPING FIGURE. II.—LOUNGE COAT, STOOPING FIGURE.

OVER ERECT FIGURES.

ALTHOUGH the over erect type of figure depicted by the illustration shown on this page is one that compared with the stooping form is comparatively rare, its consideration is very properly included in most works on garment cutting.



The classes among which the over erect type are mostly found are military men, who by constant training assume an over erect carriage of body; athletes who, owing to various breast expanding exercises thus change their normal attitude, and it may be added journeymen tailors, who possibly as a relief from the contracted position assumed while working expand their chests when walking, and bend the upper portion of the body backward to an extent that I have never observed among the members of other trades or professions.

A company of sewing tailors marching in a trade procession at the rear of a brass band will carry the back of their heads nearer to the ground than any other class can possibly do, with the possible exception of professional acrobats, or well trained contortionists.

The extent of the departure from the normal in the over erect direction never approaches the degree frequently found in stooping figures, as although it is possible for a figure to be bent forward—out of the perpendicular—to a considerable extent, it is quite impossible that the backward attitude can be anything like so great.

This the student can plainly understand by a simple experiment with his own figure, as he will find it quite easy to contract his chest and curve the back in the stooping direction to a considerable degree, and still maintain his equilibrium, while he will be utterly unable to bend backward to the same extent.

The backward—or over erect position—is usually accompanied by a width shoulder measure, which relative to the breast is small, as in such figures, in addition to the change of attitude, the arms are carried back and the chest proportionately expanded.

That this change of attitude greatly affects the fit of a garment will be plainly apparent, if the student places a normal cut coat upon such a figure.

The decreased width shoulder size will produce an excess of material at the back as though the wearer had just undergone a successful operation for the 'hump,' with the consequent result that the front edges will stand apart, beyond the possibility of buttoning, while the change of attitude will cause the coat to stand open at the back skirts in something like the same manner as those shown upon the Knave o'Clubs in a pack of playing cards. In addition to these defects the coat will be tight over the hips causing it to ruck up at the back and under the arms in a mass of horizontal wrinkles.

These defects should at once indicate that the balance of the coat does not agree with that of the figure on which it is placed, an error that can only be rectified by extensive alterations.

These troublesome alterations may be entirely obviated by making such changes in the original draft as will alter the balance and bring it into harmony with the particular attitude of the figure.

The changes necessary are governed by the actual balance measure taken in the manner previously explained and utilised in the manner shown on next page.

In the absence of the balance measure the amount of deviation must be decided by judgment on the lines suggested by the remarks on the sloping figure.

It is necessary to mention that in the making up of coats for this class of figure, both the hollows of the side and side-body seams should be well strained down, that the round of the pleats should be carefully drawn in and worked backward towards the hip, and that the side-body should be blocked, or shrunk, in the centre of the waist portion.

The "fishes" taken out at the waist seam of forepart should be also taken out from the canvas and facing at corresponding positions.

TO ASCERTAIN HOW MUCH A FIGURE IS OVER ERECT.

HAVING taken the waist measure,—as usual over the vest—button the coat upon the body and pin in on the double, at the closing seam of back, any loose stuff that may show at the back of the waist.

Next measure along the waist line from the closing seam of back (D) towards the front and make a mark at (BB) one-half of the actual waist measure (8).

Now place the square over the shoulder in the position shown by the solid line on illustration, the upper or short arm *level with the ground*, and notice how much the inner side of the long arm (X) recedes behind the point BB.

This amount, which will rarely exceed half an inch, indicates the degree of disproportion to be provided for; or in other words the amount that the figure is out of the perpendicular. This knowledge is used in drafting, and decides how far the side line is brought backward from the point BB, which it is assumed has been squared down as usual from the point S. (See coat diagrams).

The new line of direction thus obtained (S to X on draft) is carried downwards, and all the various lines drawn from it, instead of from the discarded line running from S through BB.

The result of this change is that less material is taken out at the bottom of the side, and side-body seams, an alteration providing a shorter and flatter back, while the front length (or balance) is increased to a like extent.

To avoid unduly curving inwards at the bottom of the front line of forepart, a **V** is taken out in the direction shown, which not only reduces the front half of the waist to measure, but also provides the space for the expanded chest, always a feature of over erect figures.

It is, perhaps, advisable to add that **V**'s similar to that taken out of the forepart must be taken out of the facings and canvas.

The increased width of chest, and decreased width of back, are accurately provided by the decreased scale supplied from the diminished "width" shoulder measure.

* * * * * *

MORNING COAT FOR OVER ERECT FIGURE.

MEASURES—

Natural waist length, 16½. Fashion length, 18. Breast, 18. Waist, 16. Seat, 19.

Width Shoulder Measure 26¼ = 17½ scale. Depth Shoulder Measure 27¼ = 1 inch excess.

Balance Measure, half an inch behind half waist measure mark, denoting the figure to be half inch over erect.

All the points are found by the reduced scale, the same as described for ordinary morning coats, with the following exceptions. The back closing seam is not suppressed at the waist. The new side line T, X, 6, is marked the over erect degree (½ inch) behind the point BB. From X to CC the normal amount. CC to K, is the same as X to BB. This keeps the front edge straight, and the surplus (CC to K) is reduced by a **V** running upwards towards the round of breast. The point XX on back skirt is a quarter of an inch below the ordinary waist line. The edge of the back skirt is drawn downwards square with X, and XX. The waist indentation is arranged as usual, allowing a little extra spring below the point W.

* * * * * *

LOUNGE COAT FOR OVER ERECT FIGURE.

The following are the changes from the ordinary working to produce Lounge coats for over erect figures:—

D to E is the normal suppression, one inch. E to F the extra erect degree (½ inch). K to L the normal overlap (1 inch) BB to X the erect excess (½ inch), Draw new side line from S. through X, to Z, 9 inches down. Measure from 6 to Z (1 inch), and make extra spring from L to 7 the same amount. X to CC is the usual amount, plus the quantity taken out at the front fish. The point 10 is one-twelfth of the waist measure (1¼) plus the over erect amount (½ inch), in all 1¾ inches below the bottom line. *The linings must be cut the same shape as the outside.*

To ensure a clean fit the side seams of the back should be slightly strained down at the hollow.

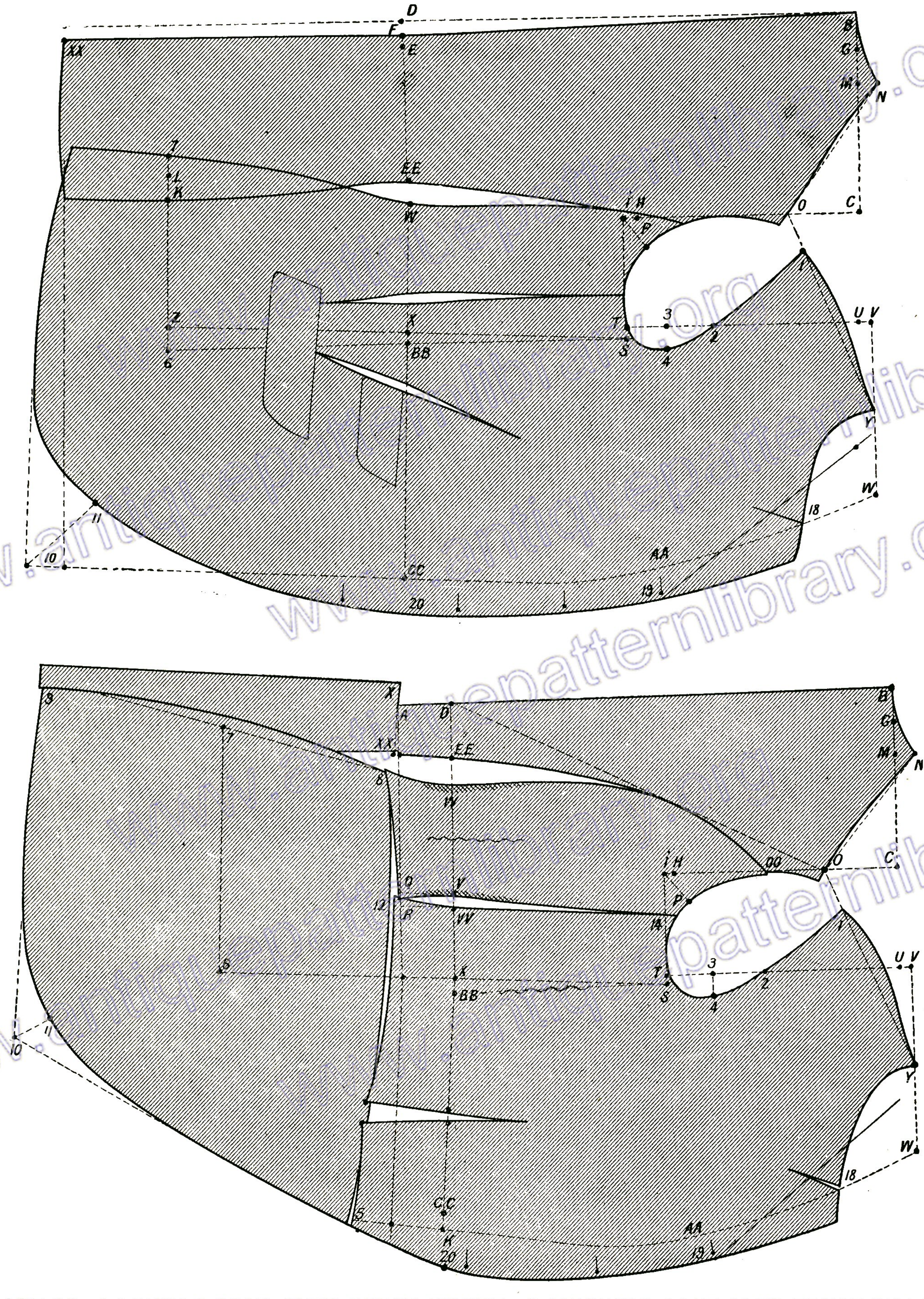

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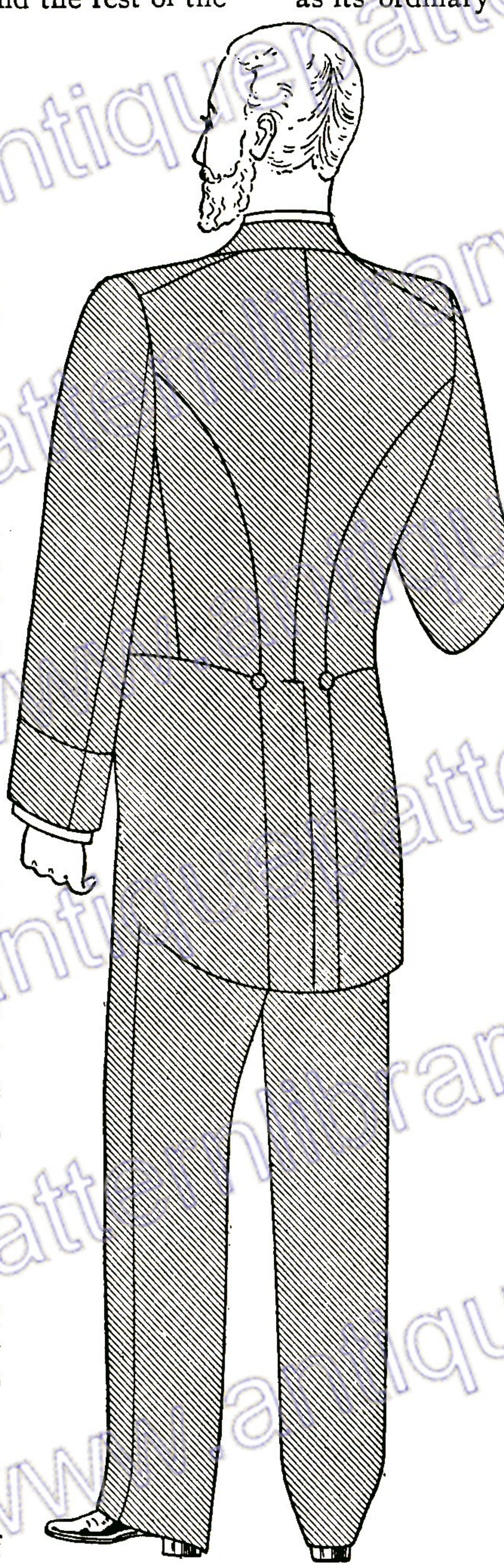
PLATE 26.—I. LOUNGE COAT, OVER ERECT FIGURE. II. MORNING COAT, OVER ERECT FIGURE

HIGH OR SQUARE SHOULDERS.

THE high shouldered type of figure is one that artists have invariably associated with great physical strength, and on such a model they constructed or pictured the statues and paintings of Hercules, Achilles, and the rest of the strong and great men (for greatness and strength were synonymous in those days) "who lived before (and after) Agamemnon."



The idea, however, that square shoulders always indicate great strength is a very erroneous one, as a great number of instances might be adduced in which men celebrated for the possession of great bodily strength, were most undeniably of the opposite—or low shouldered—conformation.

An Irishman from Tipperary—Dan O'Sullivan, certainly not of the square shouldered type, is at present giving public performances in London, in the course of which he actually lifts two young elephants, and twists a dumb-bell of 250 lbs. as "illigantly" as his compatriots can handle a "kippeen."

Summing up the theory that square shoulders suggest strength, my experience and observation has induced me to believe, that when square shoulders are found in conjunction with short bodies of erect attitude, they accompany great bodily strength, while in long bodied figures the strength is generally of a puny nature.

High shouldered figures are necessarily flat over the blade bones, for as the shoulder point (acromion) is raised, the blade bone (scapula) is worked inward with the result that the back is flattened.

This is a fact that can be practically realised by the student, if he by way of experiment stand at the back of a figure of ordinary—or normal—shoulder slope, and place the palm of his hand over the projection of the blade bone, which can be distinctly felt. The person being experimented upon may next be asked to gradually raise the shoulder point into the square position, which he can conveniently do, when the blade bone as the shoulder rises, will be felt gradually receding, until it becomes perfectly level with the surface of the back

The adaptability of the Sectional System in providing for high or low shouldered figures is minutely correct as its ordinary working will—apart from the slightest demand on the judgment of the operator—produce exactly the same change of outline as an experienced cutter would make were he altering a normal block pattern for such figures.

This change consists, for the high shouldered figure, in raising the bottom of the scye to agree with the changed or raised position of the arm on the body, thus increasing the distance from the bottom of the arm-hole to the waist line.

To preserve the correct circumference of scye, and also to agree with the changed shoulder slope, the scye points of back and forepart are also raised in exact conformity with the requirements of the figure to the extent ascertained through the medium of the shoulder measurement; a change produced by the methodical working of the system, as simply and expeditiously as is the draft for a perfectly proportioned figure.

I may here, to avoid possible misconception, reiterate that in figures of normal shoulder slope, the "depth" measure exceeds the "width" by one inch. In low shoulders the "depth" excess is greater, while in square shouldered forms it is less. A figure in which the two shoulder measures are equal may be taken as of the square type, and it is very rarely—save in cases of actual deformity—that the "width" exceeds the depth measure. In the measures given on next page such a figure is imagined.

In the case of a figure on which the "depth" and "width" measures are taken and found to be exactly alike, no difficulty will be experienced in drafting, as there being no "excess" or "deficit" to consider, the bottom of scye line will be drawn across to S from the point H, and the length of front shoulder line drawn to W, direct from the point U.

HIGH OR SQUARE SHOULDERED DRAFT.

MEASURES—

Natural waist length	16½ inches.	Breast	18 inches.
Fashion ,, ,, ...	18½ ,,	Waist	16 ,,
Full length	To measure.	Seat	19 ,,

Width Shoulder Measure 26½ = 17¾ scale. Depth Shoulder Measure 26 = ½ inch deficit.

INSTRUCTIONS FOR DRAFTING.

In every respect with the exception of the changes at H, X, and U, X; coats for square-shouldered men are formed in accordance with the instructions given for normal figures.

These changes consist in marking down from the point C to H, the usual half scale minus a half inch, and marking *upwards* from H to X one-half of the deficit (¼ inch). The bottom of scye line is squared across from X. The point O is marked upward from X at the usual one-third of scale (5⅞ inches). The front shoulder length is found by marking up to U from T, the usual quarter inch less than one-half of the scale (8¾ inches). From the point U thus obtained mark *down* to X the same amount as from H to X (¼ inch). The line to W is squared across from X. The point Y is obtained as usual and the shoulder line is drawn to O. In curving the shoulder seams the scye points are raised a little higher than in the normal draft. (See diagram.)

The sleeve is produced in the ordinary manner as shown on plate 7 and described in the preceding pages.

* * * * * *

FIGURE WITH HEAD FORWARD.

There are just a few slight disproportions so local in character that no method of measurement either "sectional" or "direct" can be relied upon to accurately define them.

Amongst these may be mentioned figures in which the head is bent forward from the back of the neck, the general attitude of the figure being otherwise normal. An ordinary coat cut for a figure of this description would stand away and appear low at the back and sides of the neck, a defect which may be counteracted by raising the back neck and advancing the neck point as shown on the lower diagram on plate 27.

Raising the stand of the collar beyond the normal amount (1 inch) will also remove this trouble. A coat for this description of figure should have the collar put on snugly, or tight, across the back neck.

* * * * * *

FIGURE BENT FORWARD FROM WAIST.

This is a local disproportion, such as above alluded to, which must not be confounded with the stooping form previously described, as the attitude apart from the bend at waist is perfectly normal.

This type is not very frequently met with, and the simple character of the deviation required renders a special diagram unnecessary.

All the changes that the figure demands is to shorten the front of the forepart at point 5, and gradually continue the reduction as far as point 8.

The correct length of the back is determined by the actual measure as taken from the nape to the back tack.

* * * * * *

FIGURE BENT BACKWARD FROM WAIST.

This figure as the head line suggests is bent backward from the waist line upwards, a deviation usually accompanied by legs that project at the calves, and at the front of thighs. The seat in consequence of the changes described is flat, and altogether the conformation renders the cutting of good fitting trousers a difficult matter.

The alteration for the coat is the opposite of that described for the bent forward figure.

The front of the waist is lengthened below the normal position at point 5, and the length of the back from the nape to the back tack is arranged to agree with the fashion waist length as taken on the body.

Beyond the changes above indicated the outline remains the same as the normal, all points being obtained as usual.

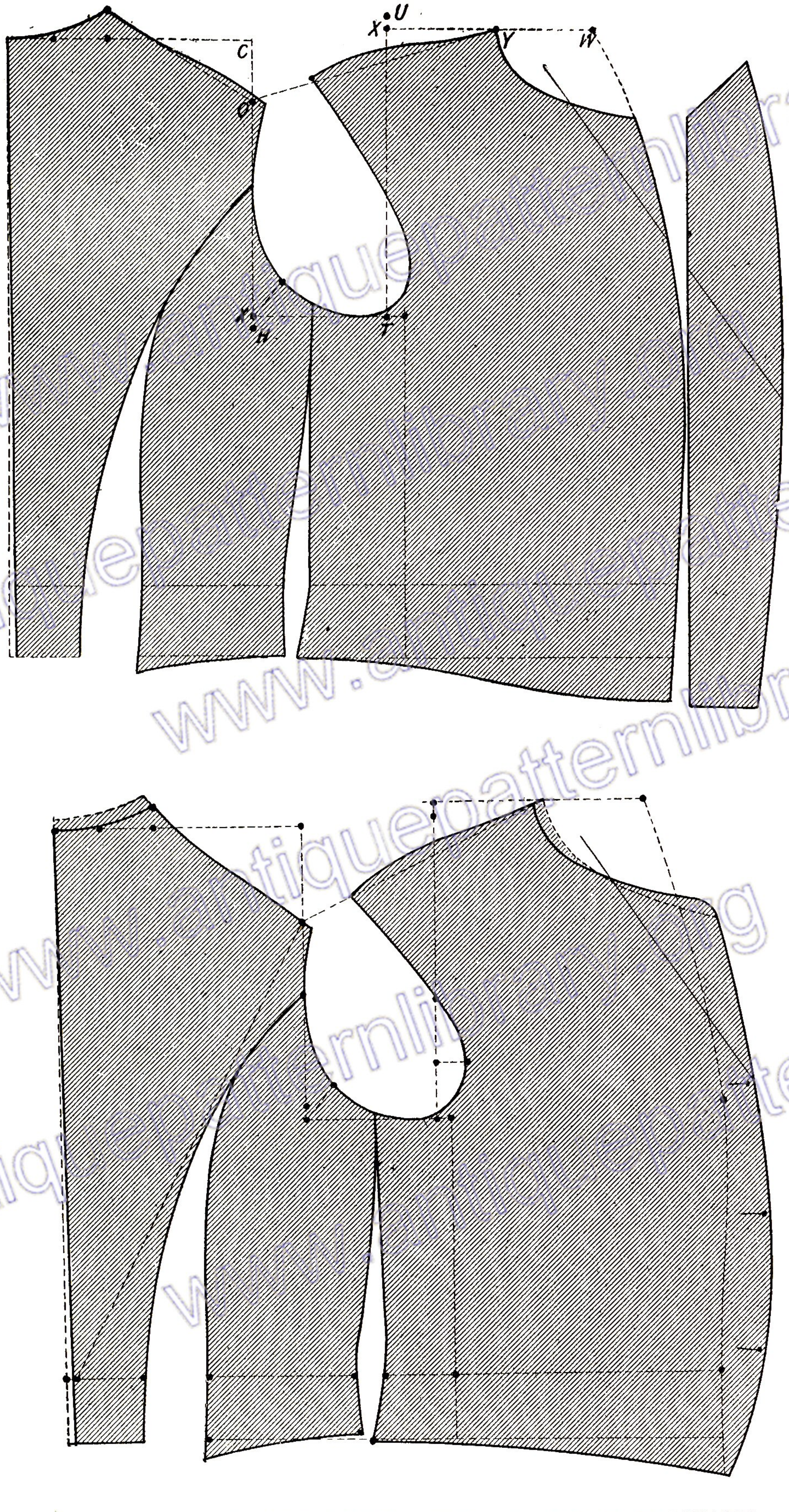


PLATE 27. I.—SQUARE SHOULDERS. II.—HEAD FORWARD.

LOW SHOULDERED FIGURES.

THIS class of figure is a somewhat difficult one for the average tailor to deal with, as the coat on such a form manifests a continuous tendency to slipping off at the shoulder points, and standing away at the sides of neck.

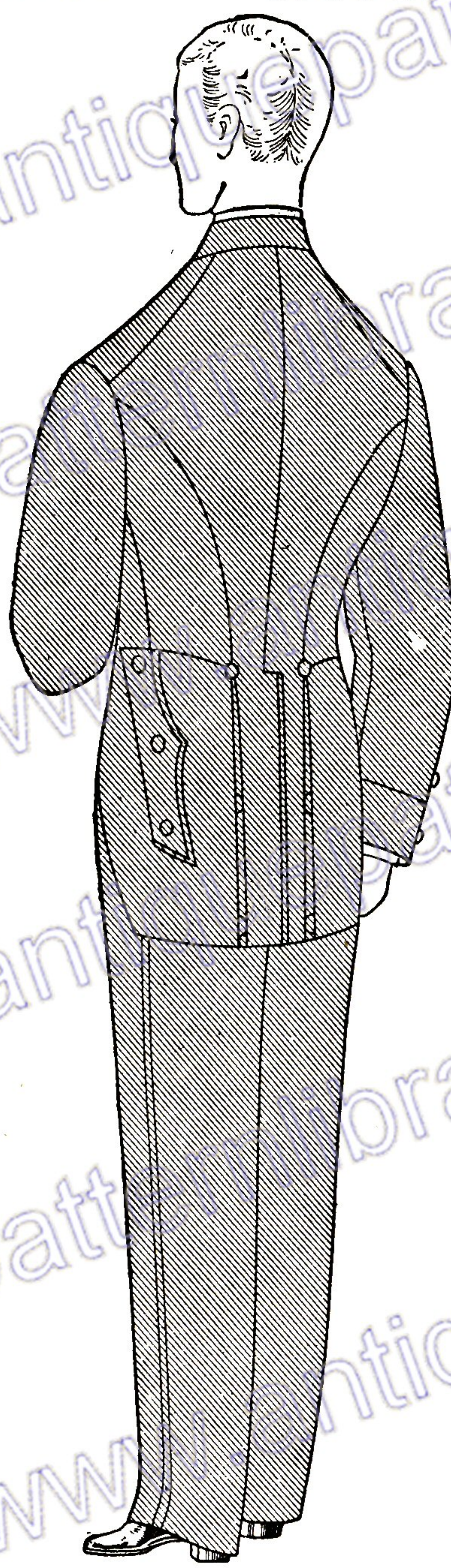
The disproportion under consideration is most frequently discovered in men whose bodies, compared with their legs, are short.

The student will remember that in the introductory remarks on measurement, it was explained that in the case of low shouldered figures, the "depth shoulder measure" exceeds the quantity found in normal figures, a change to put it in simple language caused by the arms being set low upon the body, and thus increasing the distance from the bottom of scye to the top of the back.

To further illustrate this it may be remarked that while a normal figure of 36 breast, would give a "width shoulder measure" of 27, and a "depth shoulder measure" of 28, a low shouldered figure of the same breast measurement (such as outlined on this page) would give a "width" measure of 27, and a "depth" measure of 29, or even more.

In connection with the difference between the shoulder measures I may here usefully, I think, mention that the "depth" measure excess over the "width" rarely exceeds two inches, and when measuring, if the amount be taken as more, the student had better measure again to make sure that no mistake has occurred.

In the diagram illustrating the changes in the system for low shoulders the excess is given as three inches, for the purpose of demonstrating how well the system works even in the most extreme cases.



In addition to the low position of the arm on the body, it must not be overlooked that in such figures the blade bone usually projects beyond the normal, through the same causes as explained in the remarks on high shouldered figures, a fact that to a slight extent increases the "width shoulder measure."

To effectually provide for this extra projection, it will be noticed that in the diagram a little is taken out at the top of side seams, a change which produces more round or room for the blade bones. To preserve the normal size of scye the front is curved out a little more than usual.

The changes in the form of the shoulders, however, will give the student of the Sectional System but little uneasiness, as the actual direction and application of the measures taken secures both the proper position and size of arm-hole. The deviations produced by the working of the system for such figures may be summarised as follows:—

The scye is lowered to agree with the figure, and the shoulder points of back and fore-part are reduced to accord with the actual slope of shoulder, while the normal size or circumference of the scye is unaffected.

That such alterations are the most logical and effective, must, I think, be generally conceded.

In addition to the changes made with the object of securing a fit, there are certain alterations advisable to provide for style, which are of the greatest importance.

If the student examines the figure illustrating the low shouldered type, he will notice that owing to the great shoulder depression the distance from the neck points of shoulder seams to the scye points is considerably increased, a result that tends to impart a still lower appearance to the shoulders, and for this reason it is advisable that in low shouldered coats the shoulder seam should be shortened.

To arrange this change the garment may be first marked out in the ordinary way, making the changes at H, I, and U, V, explained below, when the coat will be shaped to exactly *fit* the figure, as represented by the drawing on the preceding page. The alteration for improved *style* may now be made, which consists in reducing the width of back from—say—one inch at the scye shoulder point, to nothing at the top of the side seam, and narrowing the front shoulder from a corresponding amount at the scye point to the mark 4.

The back shoulder seam is next *raised* one inch at the scye point, and the front shoulder seam *lowered* the same amount.

The amount taken from the back and front shoulders must be added to the sleeve at corresponding points (see diagram),

These alterations, without the aid of any wadding or padding, tend greatly to improve the appearance of the shoulders, as the narrower the shoulders are cut, the more square they will appear when the coat is finished.

* * * * * *

COAT FOR LOW SHOULDERED FIGURE.

MEASURES—

Breast, 18. Waist, 16. Width S.M. 27. Depth S.M. 30 = 3 inches excess,

Proceed in all respects in accordance with the instructions given for normal figures, with the exception that a quarter of an inch is taken out at the top of side seams, and that the front shoulder is curved *below* the square line from Y to O. The back guide line is drawn from O to A. The *style* changes should be made as previously described.

* * * * * *

AMERICAN SHOULDERS.

The low shouldered type is the one for which "American" or built shoulders is appropriate. Full instructions for their production are given on page 17, and illustrated by diagrams 3. 14, 15, 16, and 19, on plate 8.

* * * * * *

FIGURES WITH LONG NECKS.

This type of figure is often improperly confounded with the low shouldered one—a mistake frequently conducive to serious trouble in fitting. The low shouldered figure, as the student should now be aware, demands a decreased side length from the bottom of the arm-hole to the natural waist line, whereas the long necked figure requires no such change. The actual alteration necessary is defined by the dotted lines on the diagram, the extent of the deviation being governed by individual requirements.

From the normal points of back, B and N, mark to X the amount of excess. At forepart draw oblique line o, o. Mark on this line from Y, the same as from N to X on back, and raise front neck as dotted line.

This type of figure is fortunately for the tailor not a very prevalent one, but that it exists, and demands consideration in a work such as this, may be evidenced from the fact that the late Duke of Clarence as will be seen from any of his published portraits, was a striking example of this particular conformation.

* * * * * *

SHORT NECKED FIGURES.

Although to the casual observer—a definition applicable to too many of those engaged in cutting—the figure described here will appear to be identical with the square shouldered type previously considered, I would point out to my pupils that such an idea is a very erroneous one.

The cause of this particular deviation, which I may add is a very rare one, is simply that the head is set lower upon the trunk than in the case of a normal figure, in fact as the actual description of the form clearly denotes, the figure is short necked.

In cutting for such figures the actual changes required from a normal model are the direct opposite of those suggested for the long necked figure. In such cases as these the leaf edge of collar must be well stretched.

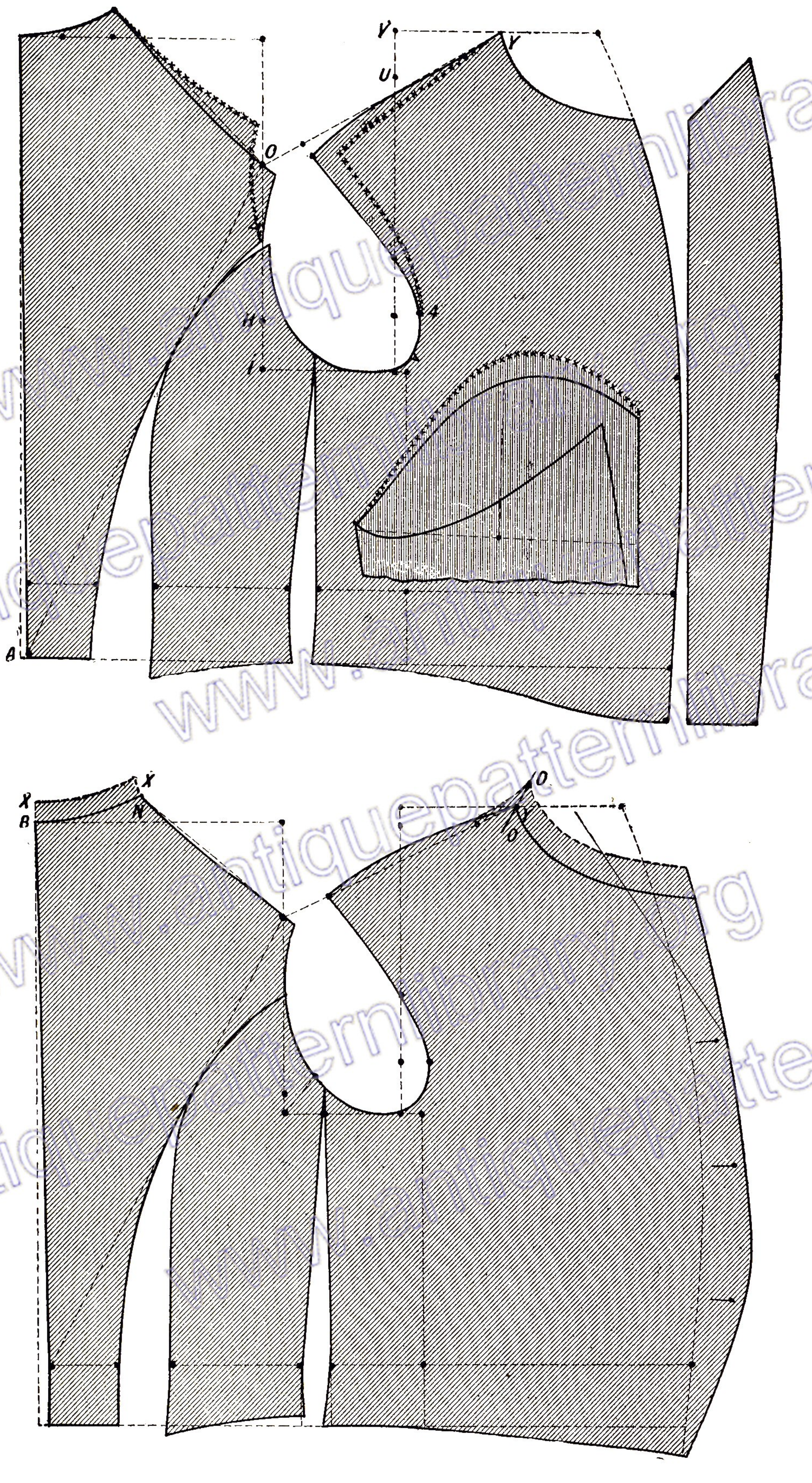

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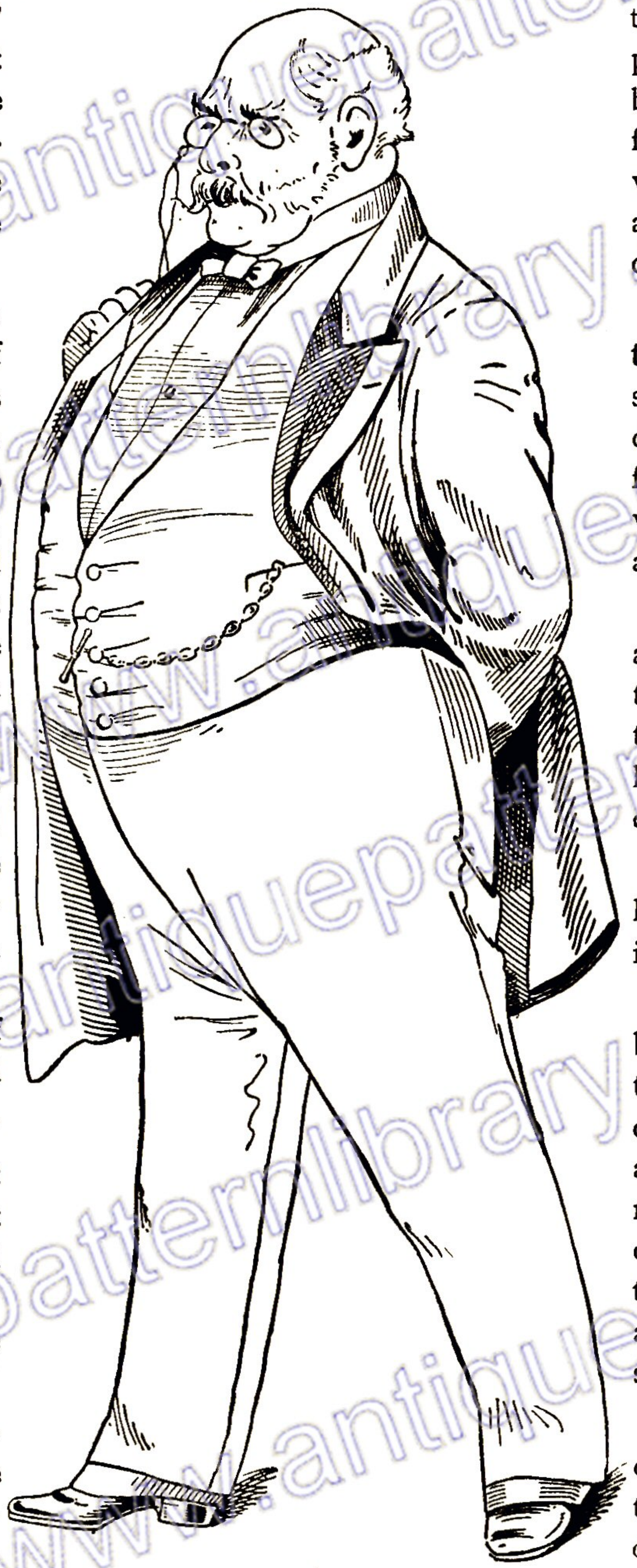
PLATE 28. I.—LOW SHOULDERS. II.—LONG NECK.

CORPULENT FIGURES.

A GREAT number of men as soon as they pass middle age, and after life's fierce struggle for position has subsided, become to a greater or less degree of the corpulent conformation.

These degrees of disproportion are usually classified as "minor" and "major" the former distinguishing the amount of excess until the waist measure *equals* the seat and breast measurements, and the latter denoting the *excess* of the waist over the same sections of the body.

The distribution of this extra size is unfortunately for the art of the tailor not at all uniform, as while some figures increase at both sides and front, others seem to materially develop at the front only, while others again appear to extend like the growth of the trunk of a tree—equal all round; giving more the appearance of a stout waist, than a projecting one.



Owing to this uncertainty of the distribution of the surplus, it would be injudicious and misleading to give any rigid rules based upon any division of measures for its uniform arrangement, for where one coat would require the major portion of the increase at front, another would demand it at the under arm seams.

Local adjustments at the waist line by fixed proportions of the waist circumference is therefore as illogical and unreliable as locating the upper points of a coat by divisions of the breast circumference.

The simple plan of waist distribution given in this work for the average run of figures, which consists in locating half the waist measure in front, and half at the back of the perpendicular side line, is as safe a one in general practice as any of the more confusing methods in use, but as soon as excessive waist development is encountered it becomes advisable to adopt some precautions against incorrect distribution.

Accompanying this excess of size is a decided difference in the balance or poise of the body, which consequent upon the increase of girth, and plainly speaking the increased weight of flesh in front, must be carried backward from the waist line upward, just as the performer on the big drum to preserve his equilibrium is forced to bend backward when marching. To further relieve or distribute the weight, the legs are also carried more apart than is noticeable in the case of thinner men.

Amongst the other changes from the normal necessary to describe in such figures may be mentioned the decreased side length or distance from the bottom of the scye to the waist line, as compared with that of a thin man of equal height.

This variation is owing to the accumulation of flesh or fat under the arms which makes it impossible to bring the bottom of the scye as high as necessary for the normal type of figure.

Owing to the same cause the length of the leg seam in stout figures is affected in a similar manner.

The neck of the stout man also becomes apparently short owing to the increase of flesh about the top of the shoulders which forms in rings around the bottom of the natural neck, and in extreme cases seems to completely bury it in tissue. Owing to this increase of flesh both over and under the scye circle an easy scye or arm-hole is a necessity.

The particular precaution which extensive experiment has induced me to adopt, is the taking of the waist depression in a manner similar to that so efficacious in the case of stooping or erect figures.

This is done by placing the short arm of square over the level of shoulder (and square with the ground), with the angle pressing against the front of the arm, and the long arm extended downwards.

I next make a mark at the hollow of the (side) waist, and from this mark measure backwards to the closing seam at the natural waist.

The amount of this measure (which in corpulent figures is usually less than half the waist) will precisely determine the exact distance required from the perpendicular side line to the back. The depression having been thus regulated, the nett size of the waist plus the allowance for seams can be applied from the back to the front, thus providing the material at the positions required.

In the absence of this measure the plan given below in the instructions for producing the corpulent coat will give very good results.

This plan, it may be well to premise, consists in never taking out less than an inch between the side seams of back and side-body; allowing the side-body seams to meet under the arm, as diagram, and advancing the front waist point at CC to the full waist measure plus the allowance for seams. (See instructions to follow.)

In conclusion it may be stated that coats for corpulent figures always require to be produced in all the upper fitting points by a scale less than that supplied by the actual breast measure—a necessity that all practical cutters recognise and admit.

Two-thirds of the width shoulder measure will in coats for corpulent as well as all other kinds of figures always give a correct working scale.

In the absence of the shoulder measure, compare the actual breast measure with a standard quantity of 20, and the mean or middle figure between the two may be used as the working scale. Thus—Standard, 20. Breast, 24 Mean, 22. Or Standard, 20. Breast, 26. Mean, 23, &c., &c.

* * * * * *

COAT FOR CORPULENT FIGURE.

MEASURES—

Natural Waist Length	18 inches.	Breast	24 inches.
Fashion ,, ,, ...	20 ,,	Waist	26 ,,
Across Back	8¾ ,,	Seat	24½ ,,

Width Shoulder Measure, 33 = 22 scale. Depth Shoulder Measure, 33. *No* difference.

If shoulder measures are not taken work by a reduced scale, to procure which proceed as previously explained.

The differences from the ordinary coat draft shown on normal frock coat draft as follows:—

Below H which is the usual amount from C, there is no extension, as there is no difference between the "depth" and "width" shoulder measures. If there *be* any difference, it is worked as usual.

T to 2 is 1 sixth and 1 in. of scale, as such coats are best cut with a narrow shoulder. T, to U, is the normal amount (one-half scale less a ¼ inch). W is squared across from U.

THE WAIST INDENTATION IS ARRANGED AS FOLLOWS:—Measure from BB to E, 14 inches in this case. As half the waist measure is 13, and the inch added for seams makes 14, there is by the ordinary plan of working *nothing* to take out at the side seam. Notwithstanding this fact I take out one inch between EE and W, *and I never take out less* whatever the size of waist may be. Next measure the front of waist from BB to CC the usual half of the waist measure, 13. From CC to X is the amount (one inch) taken from the back section between EE and W. Nothing is taken out at the side-body seam, the spring over the hip being allowed *on the pattern*, below V and VV.

A short cut is always taken out just behind the buttons. This cut is about 3½ inches long, and serves a very useful purpose in providing room over the prominent part of the stomach, while at the same time ensuring that the garment follows the natural outline of the figure.

This cut it should be mentioned must be also taken out of the canvas and facings.

THE SKIRT is formed as usual by measuring from 8 to K the entire width of the bottoms of side-body, forepart, and lapel, with one inch added for ease over hip. From the point K, square downwards to 11. From 5 to L, is three-quarters of an inch, and run the front of skirt in a downward direction to 13; which in effect is the same as if a wedge were taken out from the front edge to the prominent part of stomach. The pleat line runs from X, 1½ inches from EE.

THE LAPEL is formed in the usual way allowing a little extra width to accord with the size of the wearer.

All other points of the draft are found in the usual way, as described in the instructions for drafting Frock Coats.

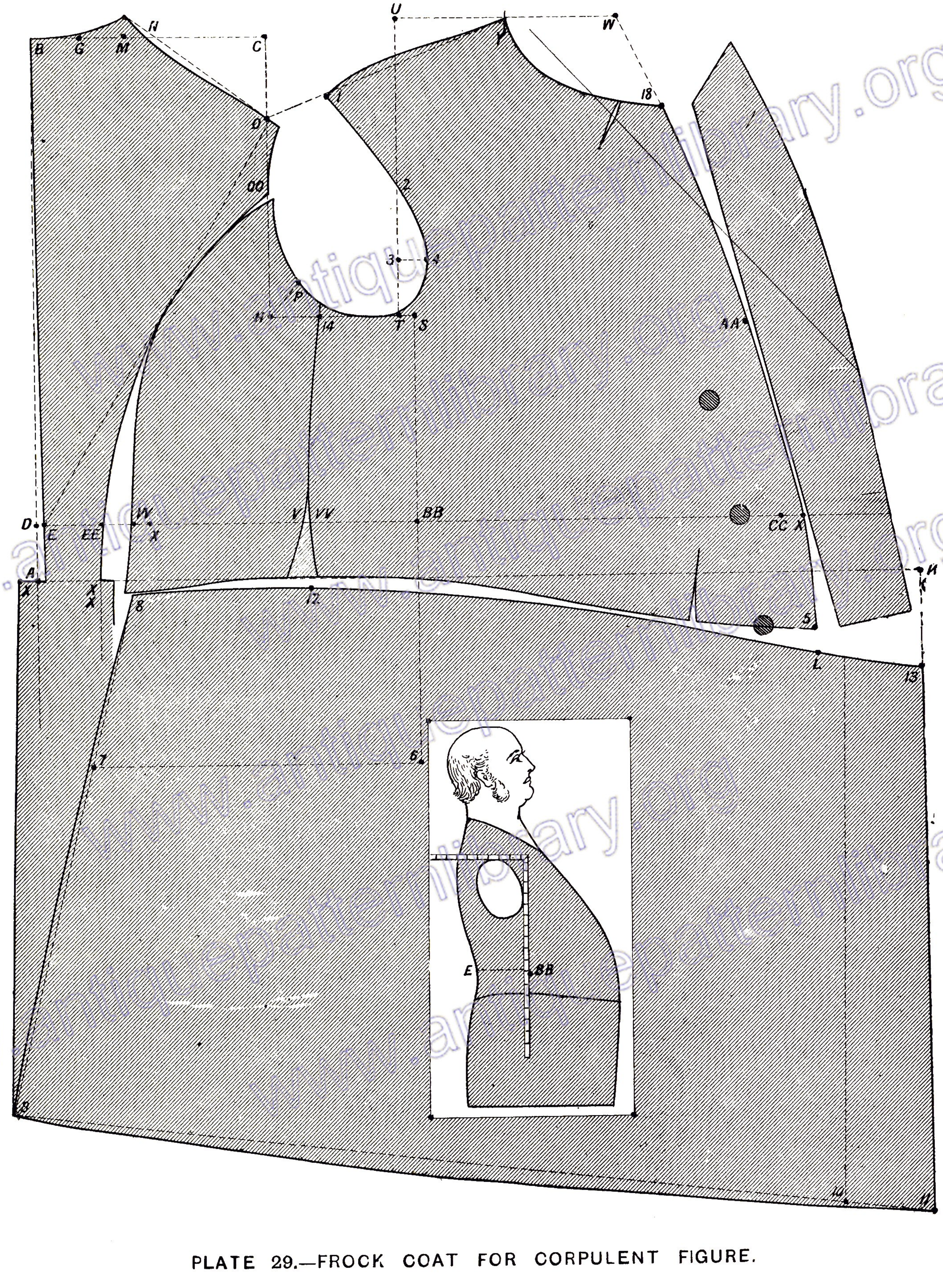

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PLATE 29.—FROCK COAT FOR CORPULENT FIGURE.

CORPULENT MEN'S CHESTERFIELDS.

HAVING fully described the form characteristics of the corpulent figure, and given instructions for producing close-fitting, or, as the old tailors say, body-coats, it becomes necessary to direct the student's attention to the special features and manipulation required for producing satisfactory Chesterfields for such a figure. This was long recognised as one of the problems of the trade; as the great expanse of waist width was as a consequence accompanied by material around the bottom edges of skirt that was quite unnecessary, and owing to its bulgy appearance particularly objectionable to stout men, who, as all cutters know, have a great horror of all surplus material.

For many years it was the custom to cut away the front edge considerably from the bottom button downwards, and have the round run of edge thus created corrected by drawing in the front with linen and stay tape, and pressing back the mass of puckering thus produced towards the round of the stomach.

This torturing process was always unsatisfactory, as the working up thus produced was completely neutralised by a shower of rain, under the influence of which the cloth would return like a criminal "to the place from whence it came," and remain there until it was again pressed back by the weight of the "goose" and the strength of its driver's muscles.

During recent years, however, all tailors of note have adopted a plan by which the results secured by the clumsy expedients above described are provided simply in the cutting, and, more important still, are permanently secured without the faintest possibility of any subsequent trouble.

This very desirable end is obtained through the taking out of a **V** from the pocket-mouth, which, in the most ingenious manner, provides the room required over the stomach, while at the same time shortening the front edge the required amount, and clearing away the superfluous material from the bottom of the skirt.

The plan is so simple and so directly and undeniably efficacious, that it is not at all surprising its origin has been claimed by many unscrupulous individuals, several of whom have published works on cutting in which the arrangement is given without the slightest explanation as to the source from which it emanated—a fact the more glaring as it is a notorious fact that several of the authors alluded to were perfectly cognisant of all the particulars.

I always considered this so unfair a proceeding that as soon as fortune placed in my way a Trade Journal through which my views might be expressed, one of my earliest duties I considered to be the clearing away of the cobwebs surrounding this matter; and, thus convinced, I publicly announced, in an article fully illustrated by diagrams, that the inventor of the wedge, or cut, under consideration, was my friend Mr. P. Donlon, of the firm of Raab & Donlon, of Regent Street, a gentleman whose keen intelligence and practical ability in surmounting difficulties in cutting is only equalled by the generous manner in which he has made his views public. The declaration there made has never been disputed.

The plan was arranged by Mr. Donlon fully twenty years ago, and was introduced to the trade during a discussion at the Metropolitan Society in the year '73. It is exactly the same in its effect as the method described on the next page, the outline of the garment as cut from the cloth being identical.

Mr. Donlon's plan consists in cutting a **V** in the paper pattern, running from the front edge to the front tack of the side pocket, after which the pattern is cut down under the arm from the bottom of scye to the back tack of pocket, and also entirely through the pocket mouth. The pattern thus treated is allowed to overlap at the front horizontal **V**, and being pinned in position the operation is complete.

I produce this effect by taking the **V** from the front tack of the pocket to the bottom, a mere change of working which I arranged some years ago, but all the honour of devising what in my opinion is the most ingenious feature introduced up to date in the cutting of stout men's Chesterfields is due to the gentleman above mentioned.

Full particulars, clearly explaining the method, are given on the next page, and, notwithstanding the peculiar appearance presented by the pattern when opened up and laid upon the cloth, the student may rest assured that the effect is better and more direct than any plan in use for the requirements of corpulent figures.

It is reported of the celebrated General Wolfe that he once stated, on hearing a recital of Gray's "Elegy in a Country Churchyard," he would rather be the author of that magnificent poem than the conqueror of Quebec: and on the same line of reasoning I must admit that I would rather be the inventor of the "Donlon Wedge" than, say the recipient of credentials entitling me to rank as a Knight Commander of His Most Gracious and Serene Majesty's Order of the Bath.

CORPULENT MEN'S CHESTERFIELDS.

MEASURES—

Natural Waist Length	18 inches.	Opening of Front...	15½ inches.
Full Length of Back	40 ,,	Depth Shoulder Measure	32½ ,,

Width Shoulder Measure, 32½ =	21½ inch scale.	Breast 24 inches.	Waist 26 inches.	Seat 24½ inches.
Additions for ease	1	1	1	1
Size as cut	22½	25	27	25½

Breast and waist measures are taken over the vest. Shoulder measures are taken closely over the under coat.

If no shoulder measures are taken, compare increased breast measure 25 with the amount 20, and work by divisions of the mean quantity, 22½.

INSTRUCTIONS FOR DRAFTING.

To Form the Back.

X, B, C, are found by square lines.
B, to D, the natural waist length (18).
B, to X, the full length (40).
D, to E, one inch. X to XX one inch.
B, through D, to XX, forms the closing seam.
B, to G, one-twelfth scale (1⅞). G to C, one-third scale (7½).
C, to H, is square with B.
H is one half scale less half-inch from C (10¾).
There being no difference in the shoulder measures the bottom of scye line is drawn across from H.
H, to O, one-third scale (7½).
B, to M, one sixth scale less quarter inch (3½).
M, to N, one-fourth of the distance from B to M (⅞).
N, to O, forms back shoulder line.
B, to N, is the curve of back neck.
O, to scye point of back, half-inch.
E, to EE (for style) one third of breast (8).
Curve side seam from 1 inch in front of H, and through EE.

* * * *

To Form the Forepart.

S is squared with the line C, H.
Square waist line from D to CC.
H, to S, one fourth scale (5⅝). S, to T, half an inch.
U is squared with H, T.
T, to U, one half scale less quarter inch (11).
The shoulder measures being equal, square from U to W.
W, is the working scale, 22½, from B.
Y, is midway between U, W.
Draw line from Y to O.
Measure back shoulder seam. Y to 1 the same amount.
Curve front shoulder seam three-eighths above line, Y 1.
T, to 2, one-fourth scale (5⅝), 3 is midway between T, 2.
3, to 4, one-fourth of the distance from T to 2.
H to P, one-twelfth scale (1⅞).
Curve arm-hole from 1, through 2, 4, T, and P to O.
AA, is the breast measure plus 2½ inches from back seam (27½).
BB is squared with H, S. B B to 6 the usual 9 inches.
Measure from BB to E, 14½ inches in this case.
As half the waist measure is 13½, with 1 inch added for seams, 14½.
There is no surplus to take out at EE, W.
Overlap at 7, one-twelfth of the seat measure plus half an inch (2⅝).
Draw side seam of fore-part from top through W, and 7.
BB to CC, one half of the increased waist measure (13½).
The point 10 is squared downwards by CC and BB.
Draw centre line from W, through AA, and CC, to bottom.
One-twelfth of the waist measure is allowed below 10 (2¼)
Curve bottom line unusually round as diagram.
W, to 18 one-sixth of scale (3¾).
Y, to 18, forms the curve of neck.
AA, to 19, and CC, to 20, each 2 inches.
Complete outline by curving the front edge.

* * * *

To Arrange the "Wedge."

First mark the pocket in the position desired, taking care that it slopes downwards from back as shown on the diagram.

For the student's guide it may be mentioned that cross pockets in chesterfields can be safely placed four inches less than the length of the fore-arm of sleeve below the point T.

For large sizes such as now under consideration the length of the pocket opening (8 to 9) may be made 8 inches.

Square with the pocket opening (8 to 9), draw a line downwards through 10.

10 is always 9 inches below the front tack of pocket, 9.

Next ascertain the amount of waist disproportion by taking 3 inches from the breast measure (25) leaving the amount of 22 which is the *proportionate* waist measure.

Compare this *normal* waist measure (22) with the *actual* size (27) and the difference between the quantities (5) will be the amount of the disproportion.

From 10 to 11 is one-third of the waist disproportion (1⅝)

From the point 9 draw a line downwards through 11.

Next draw a line from the bottom of scye to the back tack of the pocket at 8, and carefully cut through the pattern as suggested by the double line on diagram.

Now the opening of the pocket from 8 to 9 may be cut.

The paper pattern must next be folded in the line running from 9 through 10, and shifted to the front until it is level with the line 9 to 11, in which position it is firmly secured by pins.

As soon as the lines 10 and 11 are brought together, the pattern will open at the under arm cut and pocket mouth, as shown by the small diagram, and in this position it must be laid on, and cut from, the cloth.

In making up, the points X, X, are kept level and the cut sewn down as far as 8, after which the pocket is inserted in the usual way from 8 to 9.

The front lining must be cut exactly the same shape as the cloth fore-parts.

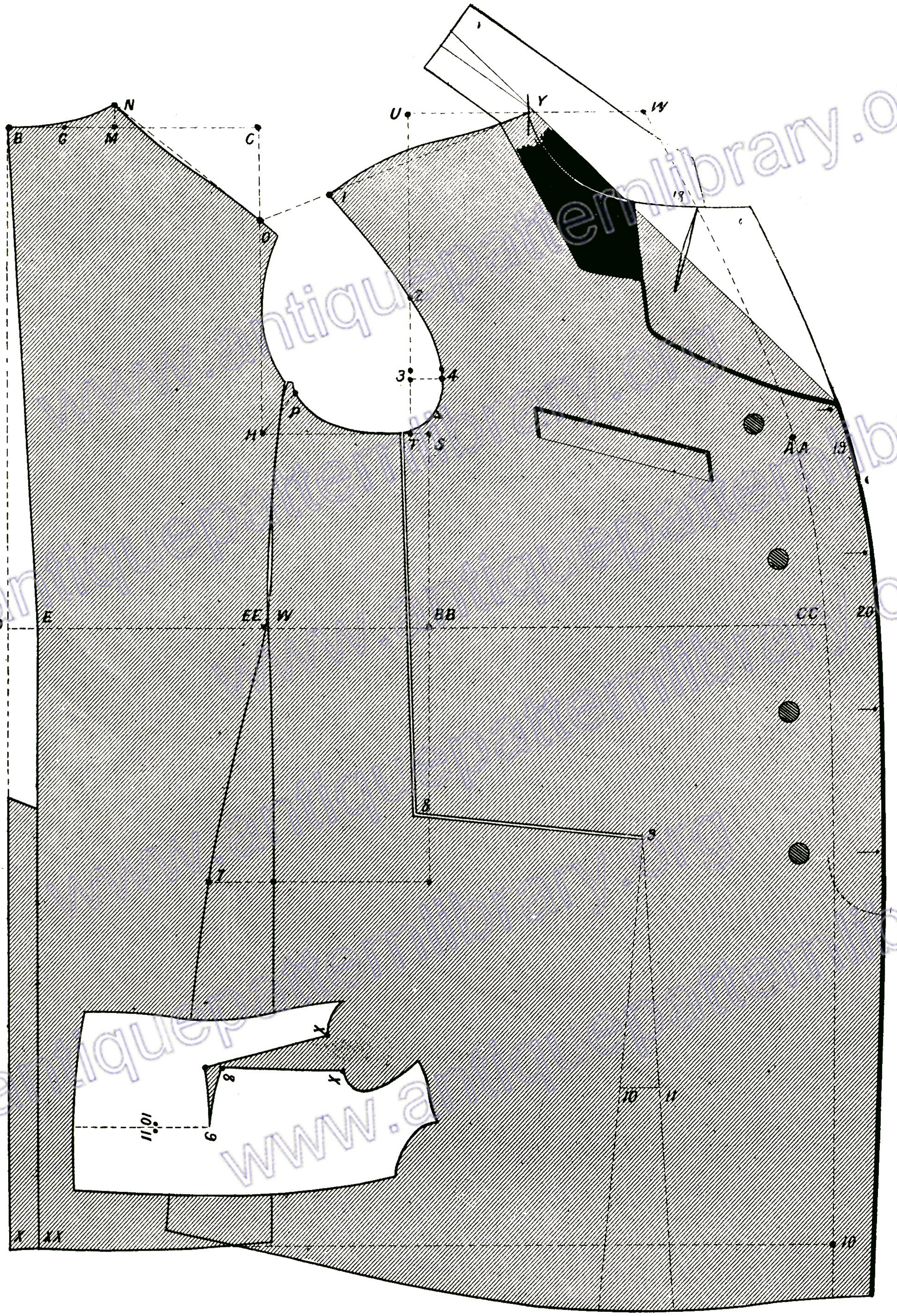
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PLATE 30.—CORPULENT MAN'S CHESTERFIELD.

PROMINENT HIPS.

AMONGST the troublesome figures the tailor is called upon to fit, those having what are termed prominent hips must not be overlooked.

In trousers, or in coats cut with a waist seam, the necessary changes can be very conveniently and effectually introduced, and the ease directly provided in the positions required.

In the case of Chesterfields, however, the difficulty becomes more serious, as the additions required for the extra hip room cannot be put on at the side seams without increasing the width around the bottom; and furthermore, any addition at the side seams is too far back to catch the hips, so that the coat may still remain tight over the hips, causing the bottom of the skirt to stand away at the sides, while the front edge appears too small from the bottom button downwards, and the back skirt opens in the centre until the under coat is exposed through the back slit.

There is possibly no defect in garment fitting that will cause more trouble to remove than the one under consideration, and I have a lively recollection of various expedients adopted to meet it that were most unmistakably failures.

If the effects observable in a Chesterfield overcoat that has been cut without proper provision being made for the prominent hip bones of the wearer be carefully examined, it will be found that the most striking defect—the poking away at the sides—will appear as though it could be most directly removed by taking a V out from the bottom of the skirt upwards to the most prominent part of the hip. If this operation were performed and extra size put on at the side seam, the cure would be a radical one.

It is, however, almost unnecessary to add that a V taken out in such position would be objectionable, and hence it is that ingenuity must come to the rescue, and produce exactly the same effect without actually cutting the V. This can be done on the lines suggested by Mr. Donlon's corpulent wedge in the manner clearly explained on the next page.

* * * * * *

LONG-WAISTED FIGURES.

If there is one thing more than another that indicates the cutter of intelligence and resource it is, apart from the actual fitting of men, the improvement his work produces in their general appearance. The old school of tailors took pride in what they termed "fitting the real form," and some of the survivors who to this day continue business, absolutely refuse to build up shoulders, or make other familiar improvements in disproportionate figures, even though the customers themselves desire it.

This is a policy that can in no way be justified, and it is positively certain that the tailor who does not cultivate what I may term his artistic instincts, prompting him to make improvements where improvement is needed, will find himself lamentably behind the time in which we now live.

Of the many figures, the appearance of which may be greatly improved by the art of the tailor, is that of the long-waisted type.

This is a conformation familiar to all tailors, for who has not met a man standing about 5 feet 5 or 6 inches, whose natural waist length measures about 18 inches, and who is probably wearing a coat cut by some tailor (who has missed his vocation) which measures about 20 inches to the hip button line.

A coat cut for a man of this build should not measure in length of body any more than that of a perfectly proportionate figure; to secure which the back tack may if necessary be placed at the natural waist length, instead of the usual position below it.

This fashion change will produce a difficulty in arranging the top of the skirt to fit close to the body—a difficulty, however, that may be successfully surmounted by the adoption of the plan of working clearly explained on the following page.

SHORT-WAISTED FIGURE.—This is a class of figure the direct opposite of the long-waisted one, and is so very rarely met with that it is sufficient to remark that the changes advisable are the reverse of those explained for the figure previously considered.

CHESTERFIELD: PROMINENT HIP ARRANGEMENT.

MEASURES—

Natural waist length ... ... 16½ inches. | Opening of Front ... ... 10½ inches.
Full Length ... ... 39 ,, | Depth Shoulder Measure ... 28 ,,

Width Shoulder Measure 27 =	18 scale.	Breast 18 inches.	Waist 16 inches.	Seat 19 inches.
Additions for Overcoat ...	1	,, 1	,, 1	,, 1
Size as cut	19 inches.	19 inches.	17 inches.	20 inches.

Breast and waist measures are taken over the vest. Shoulder measures are taken closely over the under coat. If shoulder measures are not taken, work from the increased breast measure, making H, I; and U. V; each ½ inch

INSTRUCTIONS FOR DRAFTING.

To Form the Back.

X, B, C, are found by square lines.
B, to D, the natural waist length (16½).
B, to X, the full length (39).
D, to E, one inch.
X, to XX, one inch.
B, through E, to XX, forms the closing seam.
B, to G, one-twelfth scale (1⅝). G, to C, one-third scale (6¼).
C, to H, is square with B.
H is one-half scale, less ½ inch from C (9).
H, to I, half the difference between the "width" and "depth" shoulder measure (½ inch).
I, to O, one-third scale (6¼). B, to M, one-sixth scale less ¼ inch (3).
M, to N, ¼ of the distance from B to M (¾ inch).
N, to O, forms back shoulder line.
B, to N, forms the back neck.
O to scye point of back ¼ inch.
E, to EE, one-third scale (6¼). Curve side seam through H and EE downwards.

To Form the Fore-part.

S is squared with the line C, I.
Square waist line from D to CC.
I, to S, one-fourth scale (4¾). S, to T, ½ inch.
U is squared with I, T.
T, to U, one-half scale, less ¼ inch (9¼)
U, to V, same as from H to I (½ inch).
W is squared with T, V.
W is the working scale (19) from B.
Y is midway between V, W. Y, to Z, ¼ inch. Draw line from Z to O.
Measure back shoulder seam. Z, to 1, the same amount.
Curve front shoulder seam three-eighths above line Y, 1.
T to 2, one-sixth scale plus 1 inch (4¼).
3 is midway between T and 2.
3, to 4, one-fourth of the distance from T to 2.
I to P, one-twelfth scale (1⅝).
Curve arm-hole from 1, through 2, 4, T, and P, to O.
AA is breast measure plus 2¾ inches, from back seam [21¾.
BB is squared with I, S.
BB to 6 always 9 inches.
BB to CC, same amount as from S to AA.
Draw centre line from W through AA, and CC to 10.
One-twelfth of the waist measure is allowed below line 10. W to 18, one-sixth scale (3¼).
Z to 18 forms the curve of neck.
Draw front line as diagram, 2 inches in front of centre line.

Arrange waist indentation as follows:—
Measure from BB to E (11¾ inches in this case).
This quantity must be reduced to half the increased waist measure (8½) with one inch extra for seams (9½).
As the distance from BB to E is 11¾ inches, and the amount required is 9½ inches, there is a surplus quantity of 2¼ inches. One-half (1⅛ inch) of this 2¼ inches surplus is marked between EE and W.
This provides the indentation.

Prominent Hip Arrangement.

Mark outwards from 6 to 7.
From the side seam of back to 7 the usual one-twelfth of seat measure and ½ inch (2).
From EE to K, the normal point of intersection is 4 in.
K, to R, and 7, to Q, are each one inch, the extra allowance for large hips.
Draw line from R through Q downwards.
Next mark the pocket in the usual position.
From a point on the pocket line, about 2 inches in front of the line BB, 6, draw a straight line upwards to 13.
Square with the front of the pocket mouth draw the line, 10, downwards from 12.
From 10 to 11 is the same amount as from 7 to Q at side seam.
Draw line from 12 through 11 downwards.
The pattern may now be cut through from 13 to 12; after which the paper is folded below the pocket mouth until the point 10 touches the point 11, in which position it is securely pinned. This operation causes the cut from 12 to 13 to open at the top (as suggested by the small white diagram), and to this shape the cloth is cut out.
When the under arm **V** is sewn together the room for the hip is provided in the exact position required, while the looseness at the side is removed without diminishing the normal width of skirt.

* * * * * *

LONG-WAISTED FIGURES.

To illustrate the plan of cutting for long-waisted figures, I assume a measurement of 18½ inches has been taken on a man whose measurement, if normal, would be 16½ inches.

To produce the effect desirable the natural waist length (18½), as taken on the body, is used as though it were the fashion length, and an *imaginary* waist line drawn in the normal position 2 inches above it.

The coat is then drafted in the usual way with the exception that no spring is allowed at Q or R, and that a short **V** is taken out of the skirt, in the position shown, to throw the room over the abnormally low hip.

A good ply of wadding should be inserted at the top of the skirt (see waved lines) as it fills out the hollow.

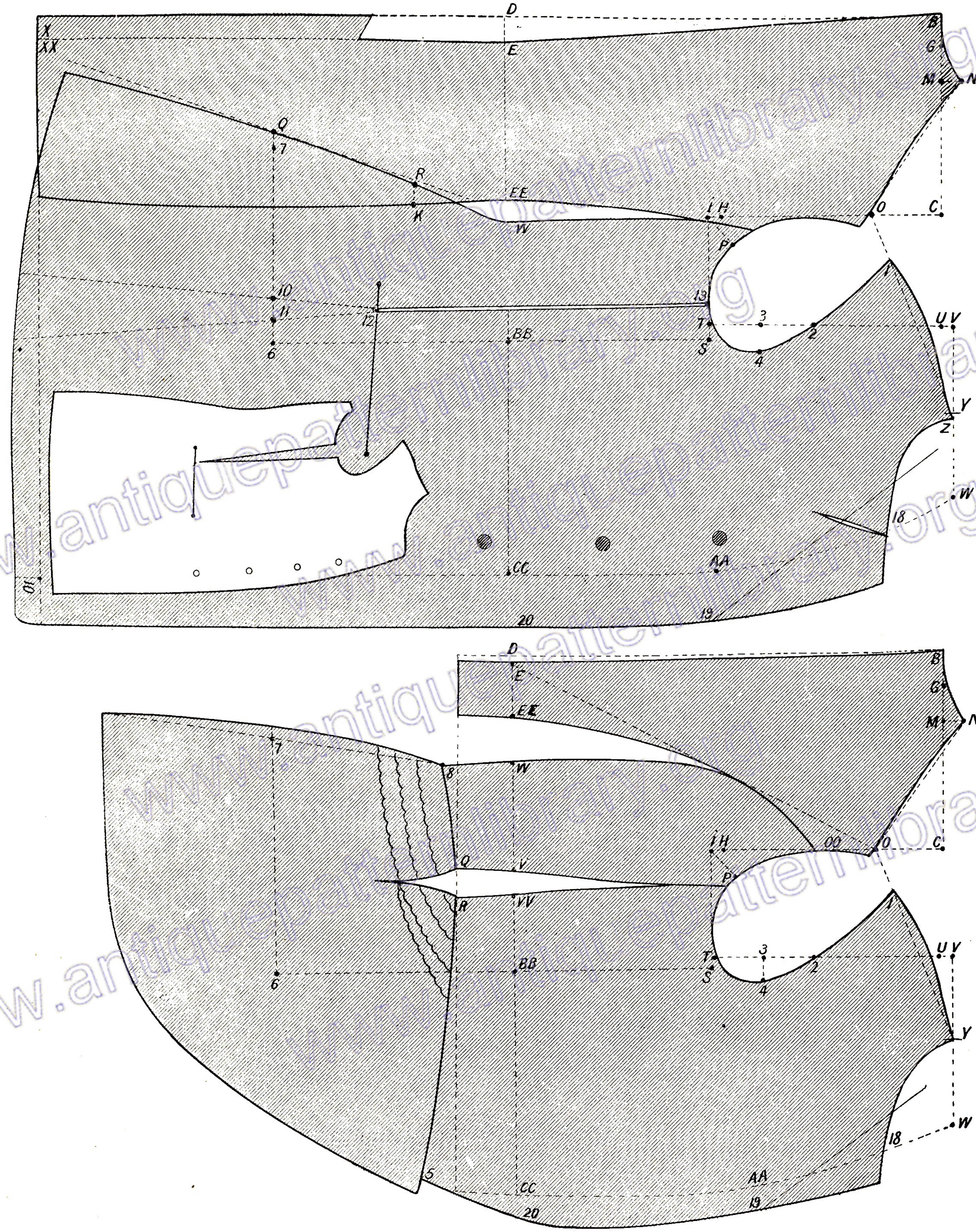
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PLATE 31. I.—PROMINENT HIPS. II.—LONG WAISTED FIGURES.

HUNCHBACKS OR "LORDS"

AMONG the remarkable fallacies long current, was a tenacious and very universal one, to the effect that hunchbacks were legally privileged —by right of their peculiar conformation—to the title of "Lord."

There is indeed, an heraldic term—The Sinister Bend —that suggests the probable origin of such a notion; but most students of heraldry interpret the indication as marking irregularity of birth, rather than irregularity of body.

Nobility, when not hereditary, is created by what is commonly termed patent; and learned authorities on the subject tell us that sovereigns have often conferred honours on certain of their subjects "for some likeness or conformity observed in them to the royal nature." In sustaining this statement, the graces showered upon Charles Brandon, who, "in his goodly person being thought not a little to favour the front and bearing of the king's own majesty, was by that sovereign—King Henry the Eighth—for some or one of these respects, highly promoted and preferred.

This soberly given reason for the bestowal of special honours has set more than one investigator to examine the rolls and records of the reign of Richard the Third, or as he is frequently described in the chronicles, Richard Crouchback, in the hope of discovering some proof for the origin of the idea that a hunchback was by privilege of nature a lord; but whether it be that no subject conforming to the "royal nature" was brought in contact with the monarch that, we are told, was born with a complete set of teeth, or whether it was that His Majesty was too busy in the tumultuous times preceding the Battle of Bosworth to devote his thoughts to such courtesies, it is certain that no such confirmation of the notion has been discovered.

However, be the origin of the title what it may, it is indisputably an honorary one, the estate going with it being confined to the undesirable one located between he shoulder blades.

THE TAILOR AND THE HUMPS.

In connection with the subject of "humps," the temptation is too strong to resist the insertion of an amusing story related of the great Grimaldi, whose skill as a contortionist was once exercised to bewilder the wits of a certain pretentious tailor. One day Grimaldi entered this worthy's shop, with his right blade bone so distorted as to give the appearance of a hump, and ordered a coat. The peculiar conformation of his customer filled the tailor with dismay, as at such a period it well might do, for at that time let it be remembered he could not send to the professional pattern cutter for assistance, and as amongst his "gods" he had no model at all approaching the requirements of the moment. But he was a courageous man—this good old tailor—and getting together his measuring slips of parchment—there were no inch tapes in those days—he proceeded, laboriously, yet carefully, to obtain the necessary measurements, and from them made up the coat. In a few days Grimaldi again presented himself, this time with the hump *on the left hand side*, to the great amazement of the tailor, who mentally cursed his stupidity for making—as he thought—so ridiculous a mistake. Seemingly appeased by the tailor's profuse apologies, Grimaldi agreed to call and fit on a second coat a few days later, ... when, to the utter dismay of the tailor, he walked in with the hump on *the middle of his back*, and matters were no better than before. Grimaldi was apparently in a violent rage. He stamped about the shop vowing that the tailor's intention was evidently to insult him, that no other tradesman had ever given him so much trouble, that Messrs. Sleeveboard & Co., around the corner could fit him splendidly without even putting him to the trouble of fittting on, *etcetra*, and so forth; until the amount of conceit left in the bewildered tailor might have been covered by a fly button, or his bitterest enemy moved to compassion. Finally the tailor's pitiable condition induced the good natured Grimaldi to relent, so that he mercifully explained the situation, and it is to be hoped compensated the tailor for his loss of time, material, and dignity.

MEASUREMENTS FOR HUNCHBACK'S COATS.

ALTHOUGH several trade authors have included reduced models of coats for hunchbacks in their works, I think I am safe in stating that up to the present none have even attempted anything like a self varying arrangement for providing the required changes, evidently considering such a result outside the bounds of practicability. That there were good reasons for such a dicision a little reflection will clearly indicate.

To find the various points of the draft by divisions of the breast measure as ordinarily taken would be unreasonable, owing to its being increased by the development of the hump, a result that would of course destroy the correct outline of the garment.

The "width shoulder measure" in this case would also be inoperative owing to the local and often extreme character of the malformation; and it is only after the most diligent and extensive experiments that I have been able to introduce a new measure that may with safety be taken as the working scale for such garments, *and which no tailor has previously taken for any purpose.*

This measure as illustrated by figure 1 of the hunchback plate is taken from one of the front buttons of a single breasted coat, whether the first or second from the top is immaterial, from which point it is carried over the shoulder, around the back scye, and under the arm in a returning direction to the starting point. This measure it will be observed entirely escapes the hump, and if two inches be deducted from it the normal size of the man—assuming he had no hump—will be disclosed. Two-thirds of the measure as thus reduced will give the correct working scale.

Thus: Width shoulder measure (from front) 29. Deduct 2 inches, thus reducing the measure to 27. Two-thirds (18) of the latter quantity will give the correct working scale.

The development of the hump will be included in the breast measure, and by the system of working here given, the local provision to meet it, will be provided in the draft.

As a still further security I recommend that the distance from the collar seam (A) to the most prominent point of the hump (B) be also taken. (See Figure 1). It will be well to mention here that in taking the ordinary measures on such a figure, that of the natural waist length will be found unusually long, while the back stretch will be very wide, both results being due to the greatly increased curviture of the back.

* * * * * *

THE NECESSARY CHANGES FOR HUNCHBACK FIGURES.

Having now given ample instructions as to the number and direction of the supplementary measurements required, it is well that I should, for the benefit of the student, briefly enumerate the particular effect of the changes produced by their introduction to the draft.

The hunchback figure, as even a glance must indicate will require additional width at the closing seam of back.

This additional width it will be noticed is accurately provided by the method given, between points CC and DD.

In addition to the extra width, additional *length* must also be infused a necessity provided for by the inward deflection of the back at the natural waist line (see D to E on Diagram).

To meet the unusual roundness of back the top of the side seam is slightly suppressed, and the distance from I to P increased.

When on the body, the coat thus altered will fall into its proper position, the hip buttons being perfectly level, and the *width* required being provided as shown by CC to DD on diagram, while the *length* is introduced at E, which it will be observed is further from D, than in the case of the normal figure.

THE ONE-SIDED HUMP.

In the previous remarks on hunchbacks, attention has been devoted to the Quasimodos proper, that is, figures with the humps evenly balanced on the back, but, as doubtless the reader will realise, there are humps and humps. The hump on one side, owing to a dislocation of the blade bone, is a conformation very frequently dealt with by the tailor, who, by the way, often develops a phrenological hump in providing for it.

This trouble is due to the fact that the great majority of cutters *attempt* to meet the difficulty by placing an extra amount of round on the closing seam of the affected side of back, which round they instruct the workmen to shrink and press inwards, so that the respective lengths of back seams are preserved, forgetting, or, in their helplessness overlooking, the puckering effect manifest at the closing seam a few hours after the results of the hot iron and "press pad" have vanished.

In this case, as in most others, it cannot be too strongly impressed that the manipulation of the material by the "goose" is useless in providing for fit, and the cutter who depends for his results on the effects of such an agency, will too often find himself most lamentably disappointed.

* * * * * *

THE MEASURING OF FIGURES WITH SIDE HUMPS.

In this class of figures, as in that of the ordinary hunchback, the breast measure as a working scale must be entirely disregarded, its use being destroyed by the abnormal side development.

In taking the required measurements commence on the normal side of the figure, and take the natural waist length, after which the fashion length of back and full length of skirt are taken in the usual manner.

The width of the back stretch and distance to elbow and hand follow in the usual order.

The "width" and "depth" shoulder measures are now carefully taken, also on the normal side of body.

Their measurements having been registered, attention must next be directed to the *abnormal* side of the body, when the following supplementary measures may be taken. (See Figure 2).

I.—From B at top of closing seam to A for the depth location of the hump.

II.—From D at centre of back seam to C at the front of the arm hole.

The difference between this measure and the normal front of scye measure gives the width disproportion.

Illustration.—Front of scye measure on disproportionate side, 13½ inches. Front of scye on normal side, 12 inches. The difference (1½ inch) is the width excess, or disproportion.

The taking and comparison of these measures by the student, whenever possible, will prove a highly instructive exercise, the amount of disproportion frequently encountered being extremely large.

* * * * * *

THE CHANGES PROVIDED FOR ONE-SIDED HUMPS.

The deviations recommended for this class of figure are illustrated by the lower diagram on the hunchback page.

The broken line represents the normal side of the coat, the waved line the direction in which the pattern is slit to provide for the disproportion, and the solid line shows the outline of the abnormal forepart as placed in the hands of the workman.

It will be seen from an examination of the diagram, that on the abnormal side of the pattern both length and width is locally provided at the required position, and it will also be observed that the length of the back closing seams are identical, so that they may be joined together perfectly even and without the least puckering. Finally it will be manifest that when the side seam is sewn, and the coat is "closed," the extra room will be effectually provided immediately over the section of the body at which the disproportion exists.

For a figure such as that under consideration, so satisfactory a result can in no other way be obtained.

HUNCHBACK FIGURE.

Natural waist length, 17½. Fashion length, 18½. Back width, 9¼. Elbow, 22. Hand, 32½.
Breast (including section of hump), 20 inches. Waist, 16 inches. Seat, 19 inches.
Width shoulder measure from front (see Fig. 1) 29 inches. Depth shoulder measure, 28. Nape (A to B Fig. 1), 8 inches.
Deduction from width shoulder measure to obtain scale, 2 inches, which reduces said measure to 27 inches.
Two-thirds of the latter amount gives a *working scale* of 18 inches.
Excess of "depth shoulder measure" (28) over reduced "width shoulder measure," (27)—*1 inch.*

INSTRUCTIONS FOR DRAFTING.

A, D, C, are found by square lines.

A to D the natural waist length, less ½ inch (17).

A to X the fashion length, less ½ inch (18).

Draw waist lines from D to CC, and X to front.

A to G, one-twelfth scale (1½), G to C, one-third scale (6).

A to M, one-sixth scale, less ¼ inch (2¾), M to N, one-fourth of A, M.

Square with A, C, draw line downwards to I.

C to H one-half scale, less ½ inch (8½).

H to I half the *excess* of depth shoulder measure (½ inch).

In hump backed figures it will be frequently found that there is *no* difference in the reduced "width" and "depth" shoulder measures, in which case the bottom of scye line is drawn across from H, the same as explained in instructions for square shouldered figures.

Square with C, I, draw a line to S at one-fourth of scale (4½).

S to T, a half-inch, and draw line upwards to U.

T to U, half scale, less ¼ inch (8¾), U to V same as H to I.

Square with T, V, draw line to W.

Y is midway between V and W, I to O, on back one-third scale plus ¼ inch (6¼).

Draw line from N to O, and curve back shoulder seam.

I to P, one-twelfth of scale plus ¼ inch (1¾).

Draw line from Y to O. Y to 1 the same as from N to scye point of back.

T to 2, one-sixth scale plus ½ inch (3½). 3 to 4, one-fourth of the distance from T to 2.

Take out ⅜ of an inch at the top of side seam and curve the arm-hole.

From square line at back, as at CC, to the front of breast at AA, is the *scale* measure (18) plus 2½ inches (20½).

From the front point, AA, backwards to DD is the breast measure, including the hump, (20 inches) plus 2½

Square line downwards from S to BB.

From BB to CC, half the waist measure plus ¼ inch.

Draw front line from W, through AA, and CC.

W to 18, one-sixth scale (3), and curve the neck and front shoulder.

From A to Q at back neck, one-eighth of the distance from CC, to DD (⅜ inch).

Curve back neck from Q to N. From D to E, one-half of CC, DD, (1¼ inch).

R to L, half the distance from D to E. From E to EE, 2 inches.

Curve side seam and closing seam of back.

To SUPPRESS THE WAIST:—Measure from D to BB (12). As this quantity must be reduced to half the waist measure (8) plus 1 inch (9), the surplus to be taken out amounts to 3 inches.

From EE to W, is two-thirds of this 3 inches surplus, *less the amount from D to E* (1 inch).

W to V, one-fourth of the waist measure (4 inches). V to VV, one-third of the 3 inch surplus (1 inch). 5 is one-twelfth of the waist measure below the bottom line. Complete outline as diagram.

THE SLEEVE for the hump backed figure is produced in the usual way with the following exceptions:—The point D is obtained by placing the *normal* width of back (which is the distance (7½) from A to C on forepart diagram) at the point C of sleeve and measuring upwards one-half of the scale. In arranging for the elbow and hand, the actual width of the back, as cut, is placed at the point E, previous to measuring downwards to H, and I.

HUMP ON ONE SIDE.

NORMAL SIDE.—16½, 18½ (No breast measure). Waist, 16. "Width" S.M, 27 = 18 Scale. D.S.M. 28 = 1 inch *excess.*

ABNORMAL SIDE.—Extra measures. Front of scye, 13½ inches (see D to C, on Figure 2). Depth of hump, 9¼ (B to A, Figure 2).

The amount of the disproportion is defined by the difference between the front of scyes of the normal and abnormal sides.

Thus:—NORMAL SIDE, two-thirds of the scale (18) gives 12 for front of scye. ABNORMAL SIDE, front of scye by measurement—13½. Difference, or disproportion, 1½ inches.

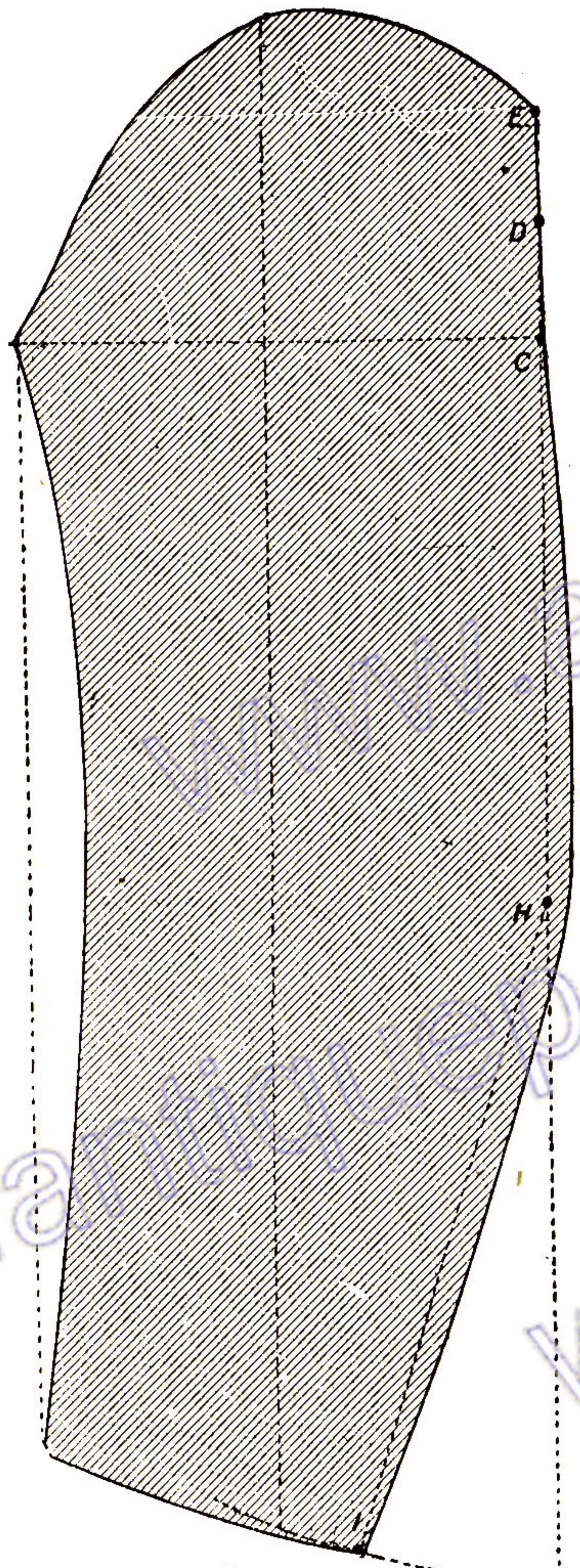
In drafting a pattern for this figure the cutter must first produce the body for the normal side, using the measurements taken in accordance with the instructions given for proportionate figures. A duplicate of the pattern should next be cut and treated as follows, to accommodate the disproportionate side.

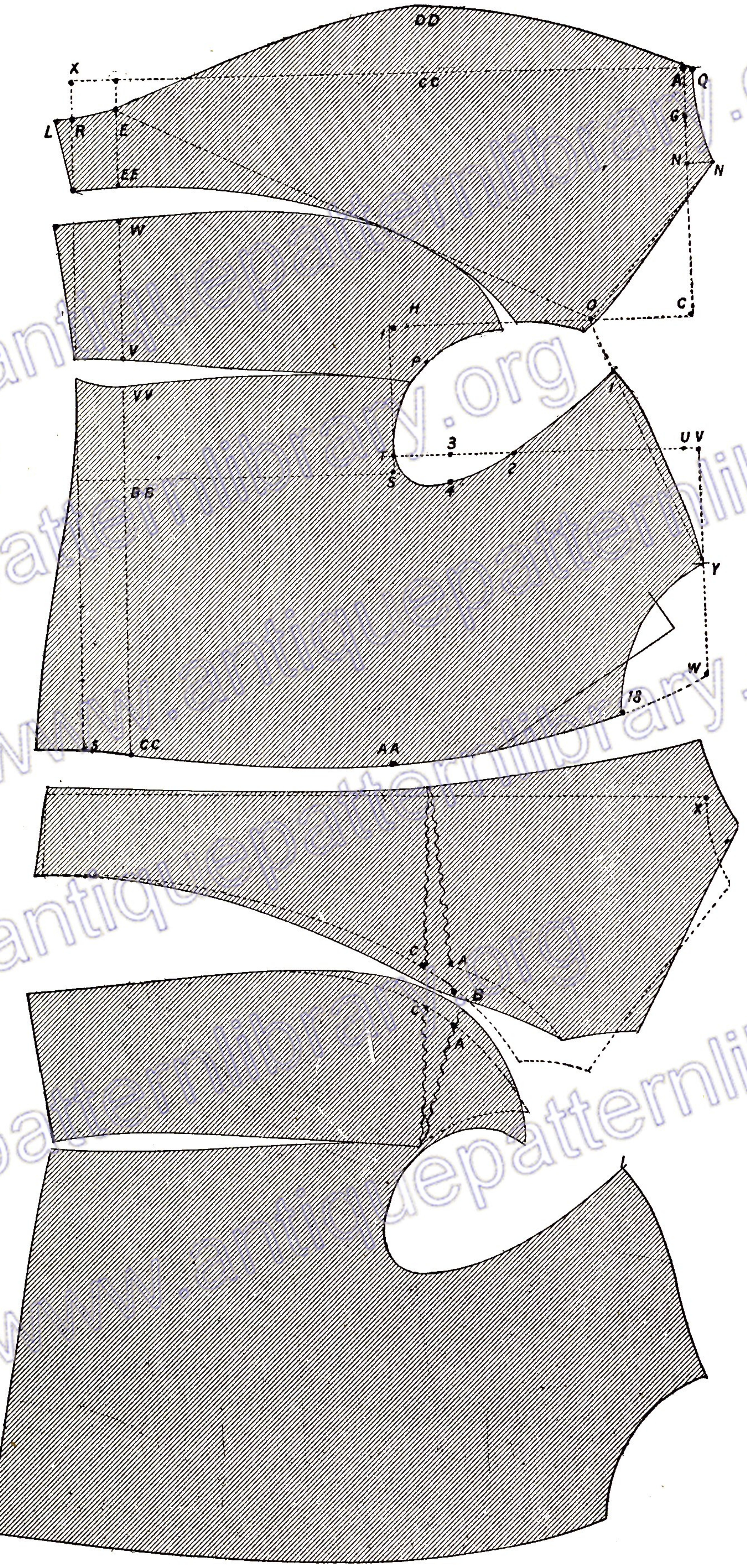
Measure from the top of closing seam, X, towards A at the side seam the depth of hump, 9¼.

Slit the back from A to the closing seam, as shown by waved line, and move the edges apart as from A to C, to the extent of two-thirds of the disproportion, in this case amounting to 1 inch. While the back is in this open position, mark from A to B one-half of the disproportion (¾ inch), and remodel the back on the outline indicated by the solid line, dropping the bottom of the side seam one-fourth of the disproportion below the normal line.

THE SIDE BODY, shown by the dotted line, is altered in a position corresponding with the back. From C to A is the same amount of opening as at back, viz, two-thirds of the disproportion (1 inch). From A to B, is one-half of the disproportion (¾ inch). While side body is thus opened up, complete the altered outline as solid line.

In the diagram the normal forepart is represented by the dotted lines, and the abnormal by the solid ones.

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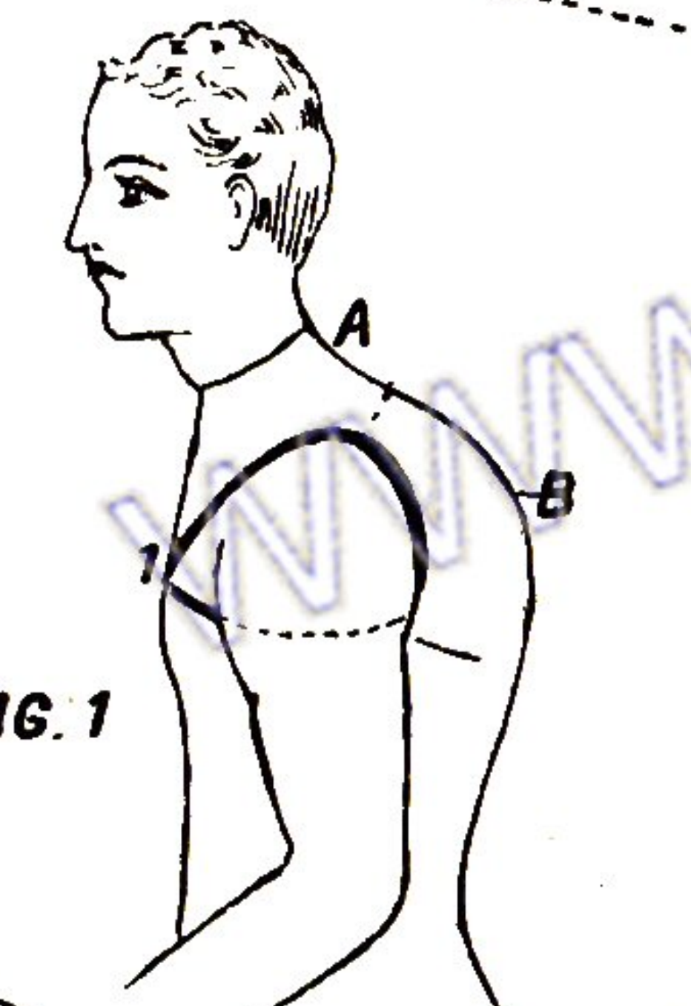


FIG. 1

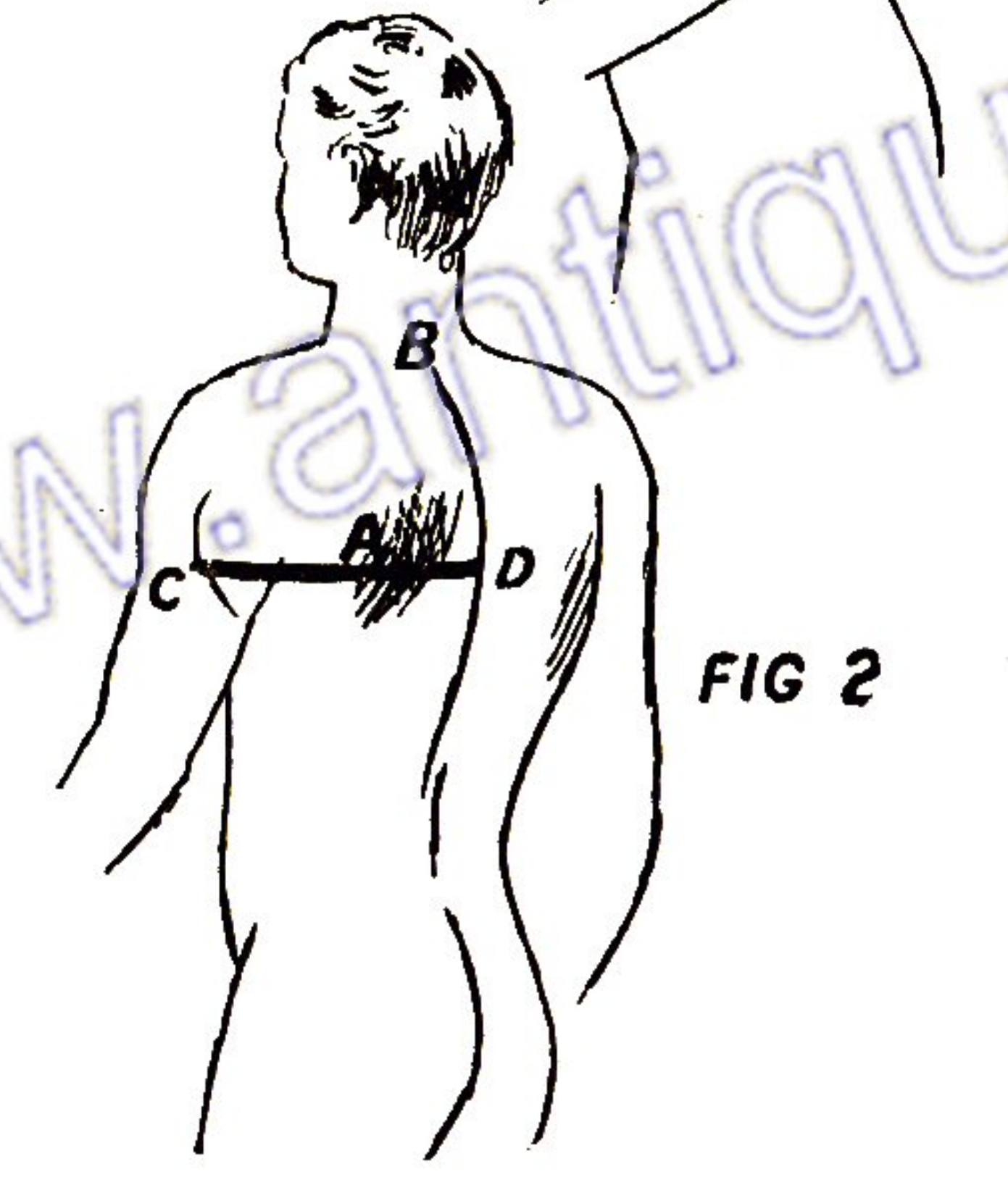


FIG 2

PLATE 32. I.—HUNCHBACK FIGURE. II.—HUMP ON ONE SIDE.

EASY FITTING COATS.

As a teacher of cutting, taking more than a passing or *pecuniary* interest in the progress of my pupils, I have always been anxious to ascertain the results of their practical experience in the use of my system, and have always been interested, sometimes perplexed, and at others amused, by the experiences thus recorded.

We have all, I suppose, our peculiar hobbies, and one of mine takes the shape of tabulating and storing up various odds and ends in connection with the art of cutting; and amongst my treasures one of the most prized is a fairly good-sized volume of manuscript from the source above alluded to.

From a perusal of this collection a novice in cutting might reasonably feel perplexed, as the experiences are not at all of a strictly uniform character. To an experienced cutter, this apparent conflict of results would be no surprise.

The desire to improve upon the knowledge we are taught is a marked feature in human nature that has contributed much to enlarge the scope of man's attainments in all the arts and sciences, and it is not to be expected nor desired, that the students in the art of tailoring should prove an exception to the rule.

Hence it is that the average pupil has no sooner taken his post in the cutting room than he begins—at first falteringly and afterwards confidently—to make trifling changes in the working of the system that he considers *for his particular customers* an improvement. Reader, allow me to open the book of knowledge above alluded to, and from its contents point a moral. As the writers of these communications have nothing to be ashamed of, their remarks indicating that they are laudably and intelligently striving for excellence, I will not introduce bogus names, but give—with all respect—the real ones.

Here is Mr. James J. Kennedy, the worthy son of Mr. M. Kennedy, Tailor, &c., 129, Foregate Street, Chester. This young man who had not previously studied cutting was with me for three months as a pupil. On his return to Chester he at once took up the duties of cutter to his father, who does a good and rising trade. After some considerable amount of practice in cutting all descriptions of garments, he thus writes me:—

> "DEAR SIR,—I am glad to say I am getting on very well with the cutting, but you do not allow enough on the breast of the vests or the coats, as I have found them too small."

Next, please! Ah! here is Mr. Develle, a very promising pupil, who writes from the Rue Meslay, Paris:—

> "DEAR MR. THORNTON,—I am sure you will be pleased to hear that I am meeting with great success in my cutting. French gentlemen are very exacting, but thanks to the Sectional System I meet all their requirements. As you have always told your students to write freely as to their experience, I may say that I find your coats too large. I cut to a scale about half an inch smaller than laid down in the system, and find the results perfection."

Next, please! Here comes Mr. Metters, late assistant to Messrs. Pady & Beer, of Cardiff, and now of 54, London Street, W.C.; who, after two months under my tuition, obtained an engagement with the world-renowned firm of Stultz, Papé, & Son, Clifford Street, W. [Mr. Metters is a coming man, *if he has not already arrived*.]

> "DEAR SIR,—I am putting the Sectional System severely to the test, and as you recommend using it without change or deviation, and I am pleased to say that in fit and style my garments give satisfaction to my employers and their customers. Everyone I meet speaks well of your method, which will be *the* system of the future."

Next, please! But stay——. My space is limited, and I can merely add that, following the above letters, are some hundred and fifty others. A few of the writers consider the neck point too "crooked." A few more find it is "straight," while the vast majority find it perfectly right, &c., &c.

Now what is the reason of all this diversity as to points of detail? Simply that the customers dealt with by each cutter differ not only in *form* but also in their *ideas* of fit.

The sturdy yeomen clothed by Mr. A. insist upon an easier fitting outfit than the pampered exquisites to whose whims Mr. B. caters; while the gentlemen patronising Mr. C. may be classed as the happy mean between the two extremes; and this is simply the reason why one cutter must *enlarge* and the other *reduce* garments cut in the ordinary fashion.

To render my system accurate for *all* classes of customers, I give on the next page instructions for producing extra-easy fitting garments, such as required in many provincial trades where the customers are farmers, country gentlemen, or working men, whose ideas of fit or special occupations demand such a provision.

EASY FITTING MORNING COAT.

MEASURES—

Natural Waist Length	16½	Breast	18
Fashion Waist Length	18½	Waist	16
Skirt	33	Seat	19

Width shoulder measure 27 = 18 scale. Depth Shoulder Measure 28 = 1 inch excess.

The working scale consists of two-thirds of the "width" measure. (See "Supplementary Measures.")

If shoulder measures have not been taken, work by the breast measure, making H, I, and U, V, each a half inch.

The changes for ease here given, apply also to Frock, Dress, Lounge, and Chesterfield coats, and body garments of every description.

INSTRUCTIONS FOR DRAFTING.

To Form the Back.

A, B, C, are found by square lines.
B, to D, the natural waist length (16½).
B, to A, the fashion length (18½).
D, to E, ¼ inch.
B, through E, forms the closing seam.
B, to G, one-twelfth scale (1¼). G to C, one-third scale (6)
C, to H, is square with B.
H, is one-half scale, less ½ inch from C (8½).
H, to I, half the difference between the "width" and "depth" shoulder measure (½ inch).
I, to O, one-third scale plus ¼ inch (6¼). B, to M, one-sixth scale less ¼ inch (2¾).
M to N, ¼ of the distance from B, to M, (¾ inch).
N, to O, forms back shoulder line.
B, to N, forms the back neck.
O, to OO, one-eighth scale (2¼). O to scye point of back ¼ inch.
O, to E, supplies a guide line, for the curve of side-seam.
E, to EE, one-eighth (2¼). Curve side seam OO, EE.

* * * *

Form Back Skirt Same as Frock Coat.

* * * *

To Form the Forepart.

S, is squared with the line C, I.
I, to S, one-fourth scale (4½).
Square downwards through BB.
Mark upwards to U, V, in a direct line with BB, S.
S to U, one-half scale, less ¼ inch (8¾).
U to V, same as from H to I (½ inch).
W is squared with S, V.
W is the working scale (18) from B.
Y, is midway between V, W. Draw line from Y to O.
Measure back shoulder seam. Y to 1, the same amount
Curve front shoulder seam three-eights above line Y, 1.
S, to 2, one-sixth scale plus 1 inch (4).
3 is midway between S and 2.
3 to 4, one-fourth of the distance from S to 2.
I, to P, one-twelfth scale plus ¼ inch (1¾).
Curve arm-hole from 1, through 2, 4, S, and P, to OO.
AA, the breast measure plus 3 inches, from back seam (21).
Square waist lines from D to CC, and back bottom to front.
BB to CC, half waist measure plus ½ inch (8½).
Draw centre line from W through AA, and CC to 5.
5 is one-twelfth of the waist measure plus ¼ of an inch below waist line (1½). W to 18, one-sixth scale (3).
Y, to 18, forms the curve of neck.
AA, to 19, 1 inch. CC to 20, 1½ inches.
Draw front line as diagram.

Arrange waist indentation as follows :—
Measure from BB, to E (11¾ inches in this case).
This quantity must be reduced to half the actual waist measure (8) with one inch extra for seams (9).
As the distance from BB to E is 11¾ inches, and the amount required is 9 inches, there is a surplus quantity of 2¾ inches. Two-thirds (1⅞ inches) of this 2¾ inches surplus is taken out between EE and W.
W to V one-fourth waist measure (4). V to VV one-third of the 2¾ inch surplus (⅞ inch).
This provides the indentation.
14 is one-fourth scale (4½) from guide line.
Draw line from 14, to Q, and from 14, to R.
Curve side-body seams from 14 through V and **VV**.
8 is ½ inch below waist line.
OO, through W and 8, forms the side-seam.
R, to 5, forms waist line of fore-part.
The changes here given practically lets in a perpendicular wedge of ½ an inch right through the fore-part and skirt from top to bottom.
The scye measure is also increased, so that it will measure up equal to the breast measure (18 inches).

* * * *

To Form the Skirt.

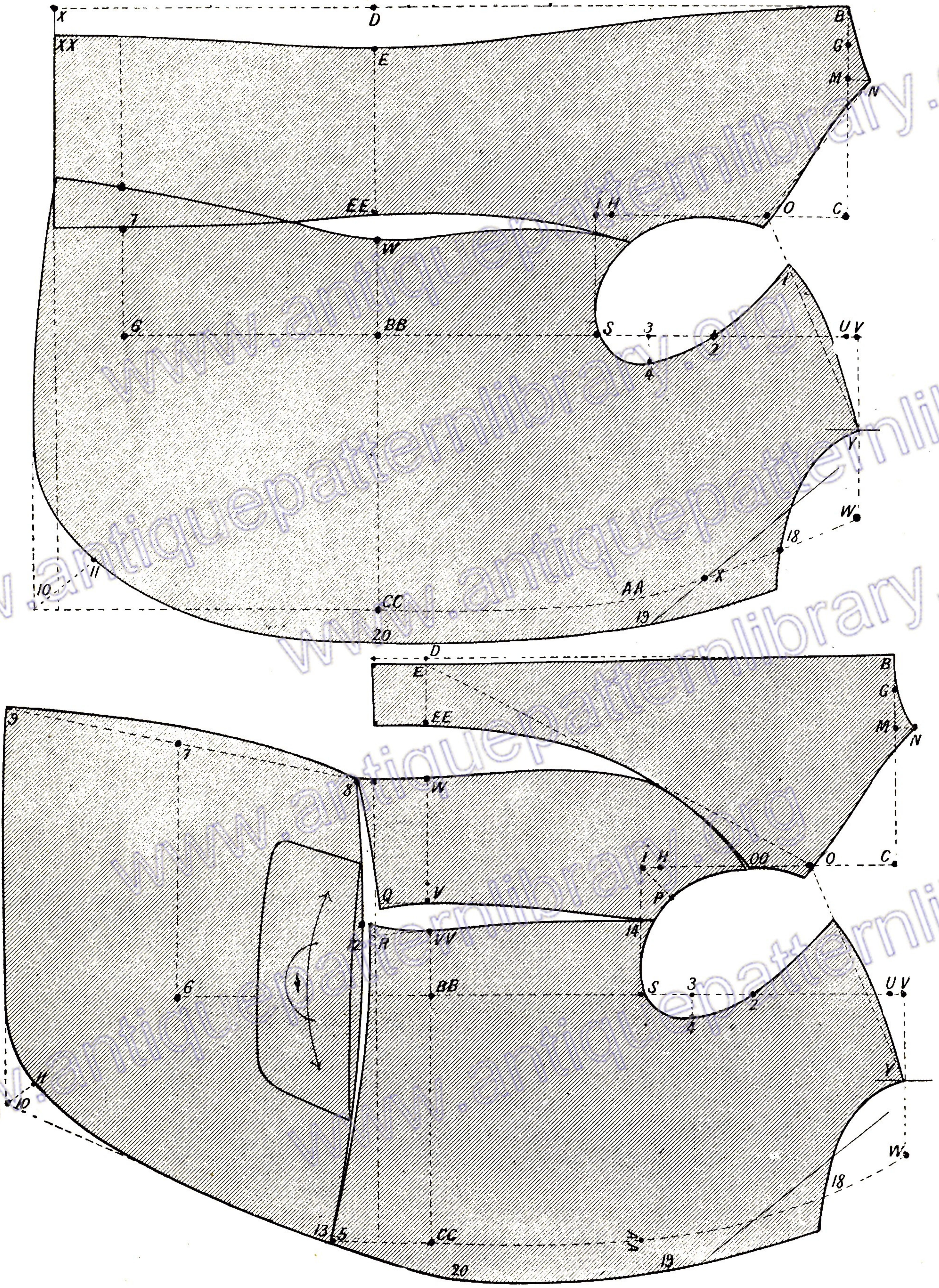
Proceed same as Frock Coat instructions, making 6 to 7 one-half of the seat measure (9½) curving the front to agree with the run of the front edge of fore-part, and making from 10 to 11 about 2½ inches (as diagram). From R to 12 is ¾ of an inch.

* * * * * *

EASY FITTING LOUNGE COAT.

[*Same measures as the Morning Coat.*]

In this arrangement the object is to produce an easy fitting coat, yet withal a shapely one.
All the points and lines of this coat are produced the same as the ordinary Lounge coat, with the following exceptions :—
From D to E is one and a half inches (from X to XX at the bottom of back closing seam is the usual one inch).
The distance from E to EE is one-third of the scale (6).
From the point I to S is one-fourth of the scale (4½).
From the closing seam of back to AA is three inches more than breast measure (21).
For indentation measure as usual from BB to E, and take out two-thirds of the surplus between the points EE and W. This quantity may be decreased if a looser style is desired.
The overlap at the point 7 is one-twelfth of the seat measure (1½).
The opening of the front is arranged as described on page 10.
The effect of the above changes are that the neck point and front of scye is advanced and the scye and width of chest enlarged.


X
D
B
XX
E
G
M
N
EE
I
H
O
C
7
W
F
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BB
S
3
2
4
U
V
Y
W
18
X
AA
10
11
CC
19
20
D
E
B
G
EE
M
N
9
7
8
W
I
H
OO
O
C
P
Q
V
12
R
VV
14
6
BB
S
3
2
U
V
4
Y
11
10
W
18
13
5
CC
AA
19
20

PLATE 33.—EASY FITTING COATS.

DISPROPORTION DEVIATIONS.

AS the elasticity of working necessary to produce pattern outlines harmonising with the particular formations of special figures may fairly be described as the life blood of a system, and as I am loth to quit the subject of disproportion while I consider it possible that I may be able to thoroughly clear the students mind as to the actual results of the various deviations previously illustrated, I have considered it well to devote a few concluding remarks to this all important topic.

To render my meanings additionally explicit, I have decided to introduce a diagram showing the appearance in juxtaposition of the various deviations for formation, which is a faithfully reduced copy of a full sized draft, that since the publication of the first edition of this book I had the honor of introducing in the course of a lecture delivered by invitation, before the Bolton Master and Foremen Tailors' Society.

Through the medium of this diagram I hope to thoroughly ground the student in a knowledge of the systematic arrangement of my system, and in a condensed recapitulation of the features previously described in detail, show how reasonable and how directly effectual are the changes provided by the plan of working.

At the outset, the student (who has intelligently studied the remarks and instructions appertaining to disproportion) will understand that the general run of deviations from the normal may be classified or summarised under the headings of:—

Large Shoulders, Small Shoulders, High Shoulders, Low Shoulders, Over-Erect, and Stooping Attitudes.

Taking these formations in consecutive order, I will first direct attention to the systematic provision for

LARGE SHOULDERS.

If a practical man were called upon to cut a coat for such a figure from a standard block pattern, he would doubtless increase the width of the back, and forward the front of scye and neck point (see waved line on small diagram). If, on the other hand, a coat were produced from a block for a figure with small shoulders, the width of back would be reduced, the front of scye filled up, and the neck point receded.

These alterations may be more clearly described by stating that the large shouldered figure requires a larger coat from the neck point backwards, while the small shouldered one calls for a *smaller* coat in the same sections; the size or circumference of the breast being in both cases unaffected. Now in the "Sectional System," these results are precisely obtained by its actual working, as a start is made from the back line forward, and a scale of working obtained by using two-thirds of the width shoulder measure. This measure, which is now a well established one, is taken from the closing seam of back opposite the back pitch, over the front shoulder and backward under the arm to the starting point. In normal cases the measure amounts to three-fourths of the entire breast measure, thus:—Breast, 36; Width Shoulder Measure, 27; two-thirds of which give the normal 18 scale.

In large shoulders, while the breast remains the same, the width shoulder measure will be increased. It is a very frequent experience to find a width shoulder measure of 28½ taken on a man whose breast only measures 36. In this case, working by the same rules as explained in the normal illustration, we would have a scale of 19 (as such quantity is two-thirds of 28½), and using this quantity *from the back line forward*, gives a wider back a more forward scye, and an advanced neck point, just the alterations that practice demonstrates to be advisable.

In Small Shouldered Figures the effect would, of course, be the opposite.

HIGH AND LOW SHOULDERS.

In considering the subject of shoulder slope, the student is aware that I determine it by the measure taken from the nape of the neck, down over the front shoulder, and backwards under the arm to the starting point.

This measure in a figure of ordinary or normal shoulder slope I find to be one inch more than the width shoulder measure, and in the working of my method I utilise it by making the distance from H to I, (see diagram) one-half of the difference between the two shoulder measures, with the result that the bottom of scye line in figures of normal shoulder slope is drawn half an inch below the point H. The latter point, I may here repeat, is found by curving down from C one-half of the scale supplied by the width shoulder measure, less half an inch.

The adaptability of this plan may be illustrated by showing its adaption to the requirements of low shouldered figures.

In this type we frequently find that the depth shoulder measure exceeds the width by two or even more inches. Thus the width measure may be the normal 27, and the depth 29.

By the working of the method it will be seen that taking a half of the difference below the point H (which remains in the normal position) affects the bottom of the scye line which has sunk to the point 2. The shoulder slopes of back and forepart being determined by the use of one-third of the width scale from the bottom of scye line upwards, it follows that the slope is increased and the scye lowered in exactly the same direction that an experienced cutter would alter a block pattern for the same type of figure, as an examination of the diagram will show, from I to O, as shown by the solid line, being the normal outline, and from 2 to 3, as depicted by the broken line, the low shouldered one.

SQUARE SHOULDERED FIGURES.

The plan works equally reliable in the case of square or high shouldered men. In this class of figure there may be *no difference* between the width and depth shoulder measures, which may be assumed to be each 27 inches.

Point H is found in the usual way (as in the case of normal figures), and there being *no* difference, the bottom of scye line is drawn across direct from H, and the usual plan of working the shoulder slope (upwards from scye line) results in placing the required amount at the point 8, while raising the scye in accordance with the requirements of the figure.

THE STOOPING AND OVER ERECT ATTITUDES.

In figures of normal attitude it has long been recognized that if a plumb line were dropped from the front of the scye downwards, one-half of the waist measure would be found located at the front of it, and the remaining half at the back. The side line used in the Sectional System (running through the points BB and 6), exactly corresponds with the position that the plumb line would assume, and forms a very intelligible and useful purpose in making the necessary alterations of " Balance."—(*See Article on " Balance."*)

To ascertain the extent of the departure from the normal attitudes, I first measure from the closing seam of the back to a point as at BB, one-half of the actual waist measure. I next place a square with a short arm resting on the shoulder point of the figure, the long arm directed downwards, and its inner side touching the front of the scye. With the square in this position—*the short arm level with the ground*—I notice how far its side is in front or behind the half waist mark. To secure accuracy of measurement I use a square in which a spirit level is inserted at the angle.

If the square is in the front of point BB (the half waist measure mark), the figure is to such extent bent forward. If the side of the square is *behind* the point BB, the figure is so much over erect.

In the working of the system the normal side line (BB to 6) is drawn square, with the bottom of scye line running from H to T, and one-half of the waist measure located at each side of it.

In Stooping Figures the amount ascertained is marked in *front* of the point BB, and a new line of working (shown by the cross line on diagram) drawn from the front of scye downwards. From this new line the waist is next halved as in the normal, with the result that the front edge of the coat at the bottom is advanced, while the back is suppressed a corresponding amount inside the point D. As the run of the pleat is also found from the side line, it follows that the amount advanced at the front is counteracted by a corresponding reduction at the pleat. The outline of the coat for the stooping figure is shown by the crossed lines.

In Over Erect Figures a contrary action occurs, as the amount of the divergence from the perpendicular is marked *behind* the point BB, the new line (shown by the hollow dots and dashes) drawn downwards the same as previously described, and the waist being divided at each side of it, flattens the back, increases the length of front, and provides the required room over the seat by the addition of the pleat line.

THE DIAGRAM.

in its arrangement, clearly shows the actual direction of the various deviations, the solid lines representing the normal outline; the crossed, the stooping; the dot and dash, the erect; the broken, the low shouldered; and the waved lines the square shouldered one. To the student the consideration of this diagram will constitute an excellent exercise.

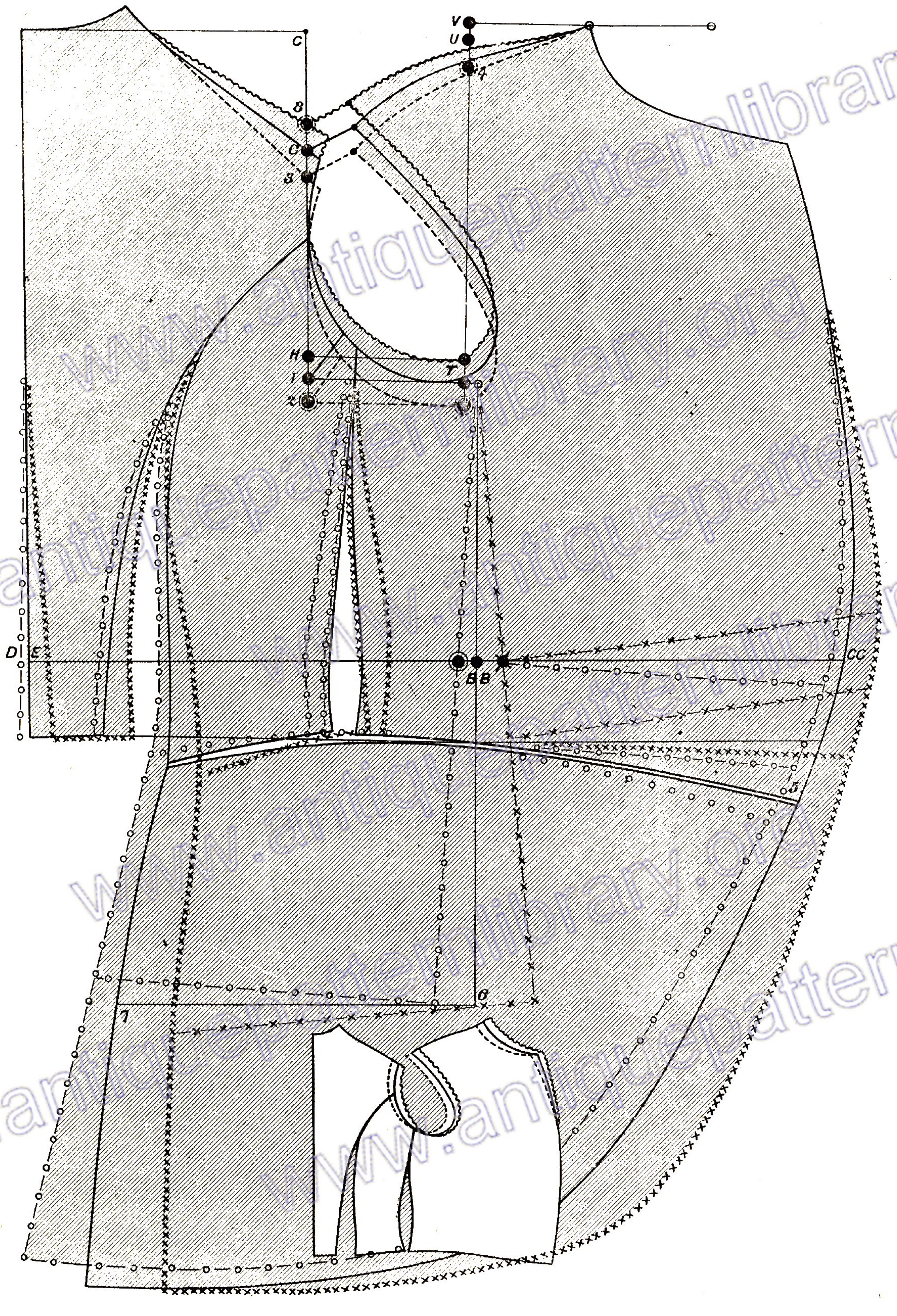

V
U
4
C
8
O
3
H
I
T
2
D
E
BB
CC
6
7

PLATE 34.—DISPROPORTION DEVIATIONS

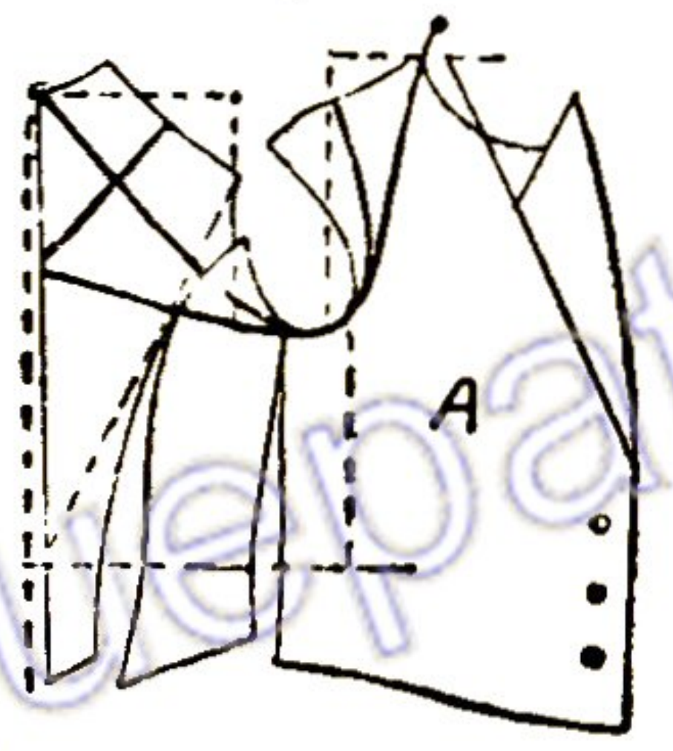
HOW THE SYSTEM PROVIDES FOR DISPROPORTION.

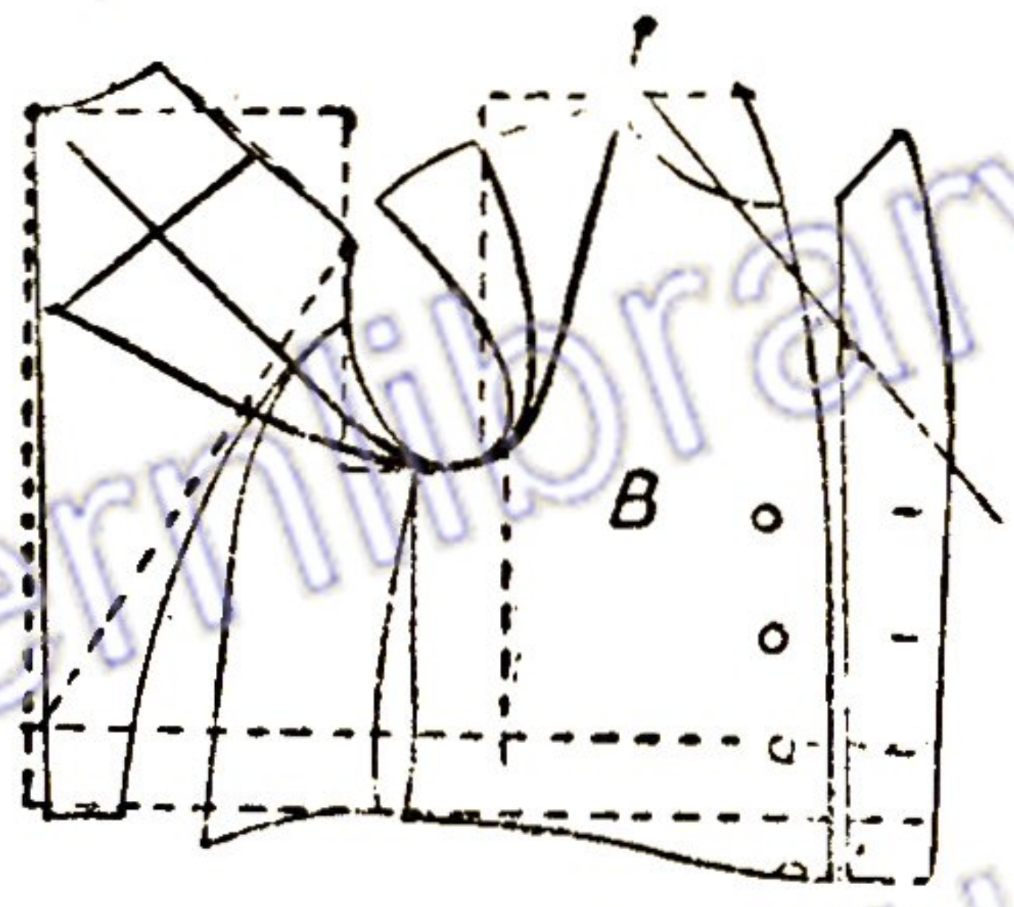
FROM a careful study of the various figures and diagrams previously introduced to illustrate the various disproportionate types, it will be seen that the ordinary working of the Sectional System in the majority of cases accurately arranges the necessary variations, so that the completed pattern in most instances (without the slightest demand upon what in the trade is understood as "judgment") is shaped to accord with the actual conformation of the figure.

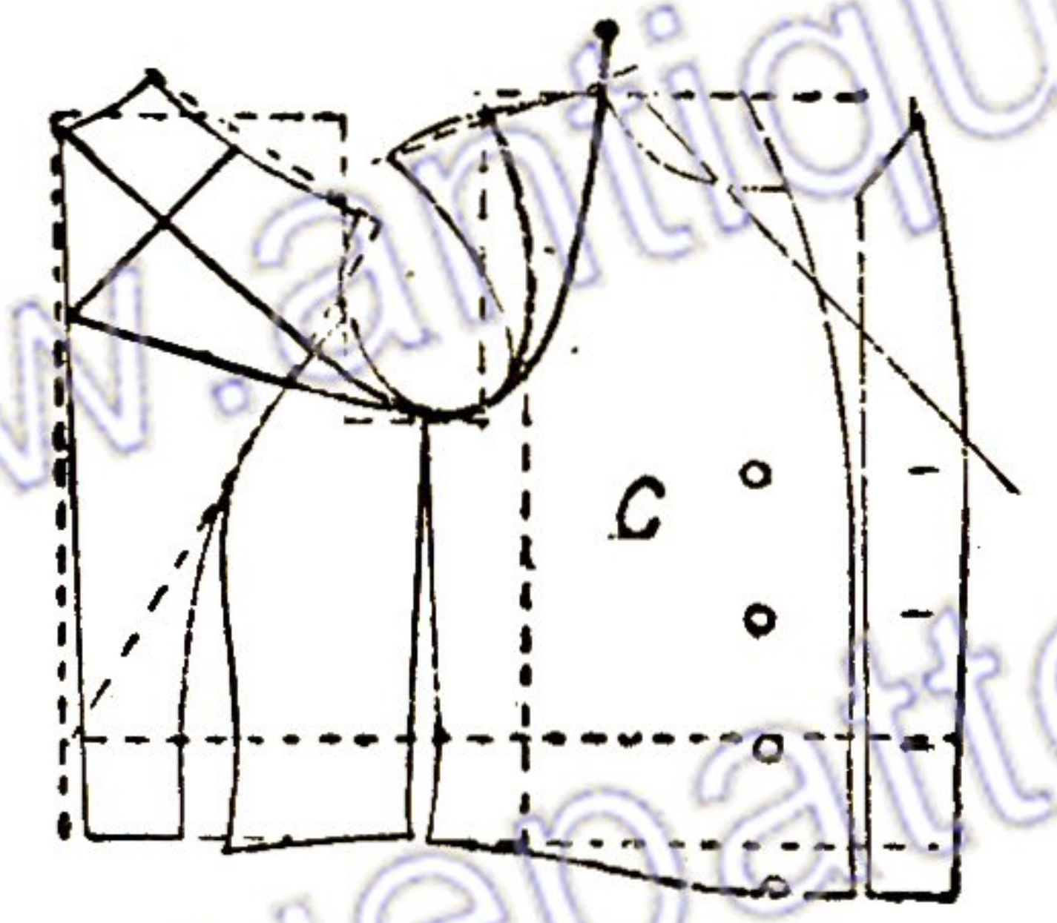
If the "depth" or "width" shoulder measures as taken on the body are comparatively excessive, the pattern in the same section will be correspondingly large. If on the other hand the measures are relatively small, the pattern will be produced to strictly harmonise.

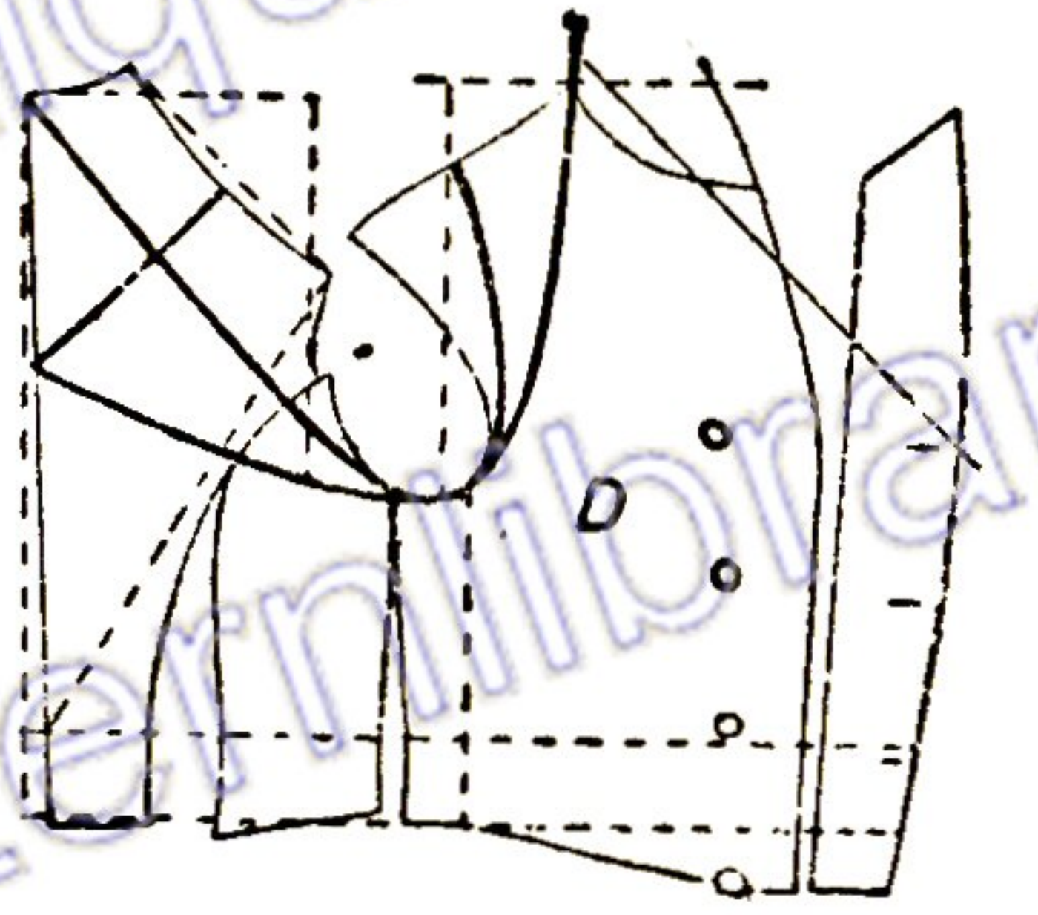
The advantages attendant upon such a result must be perfectly obvious. If a cutter when measuring up a completed pattern, found that it measured an inch or two more, or less, around the breast, or waist, than the amount taken on the body, he would be positively certain, and be fully justified in believing, that the garment when on would appear too large, or too small for, its wearer.

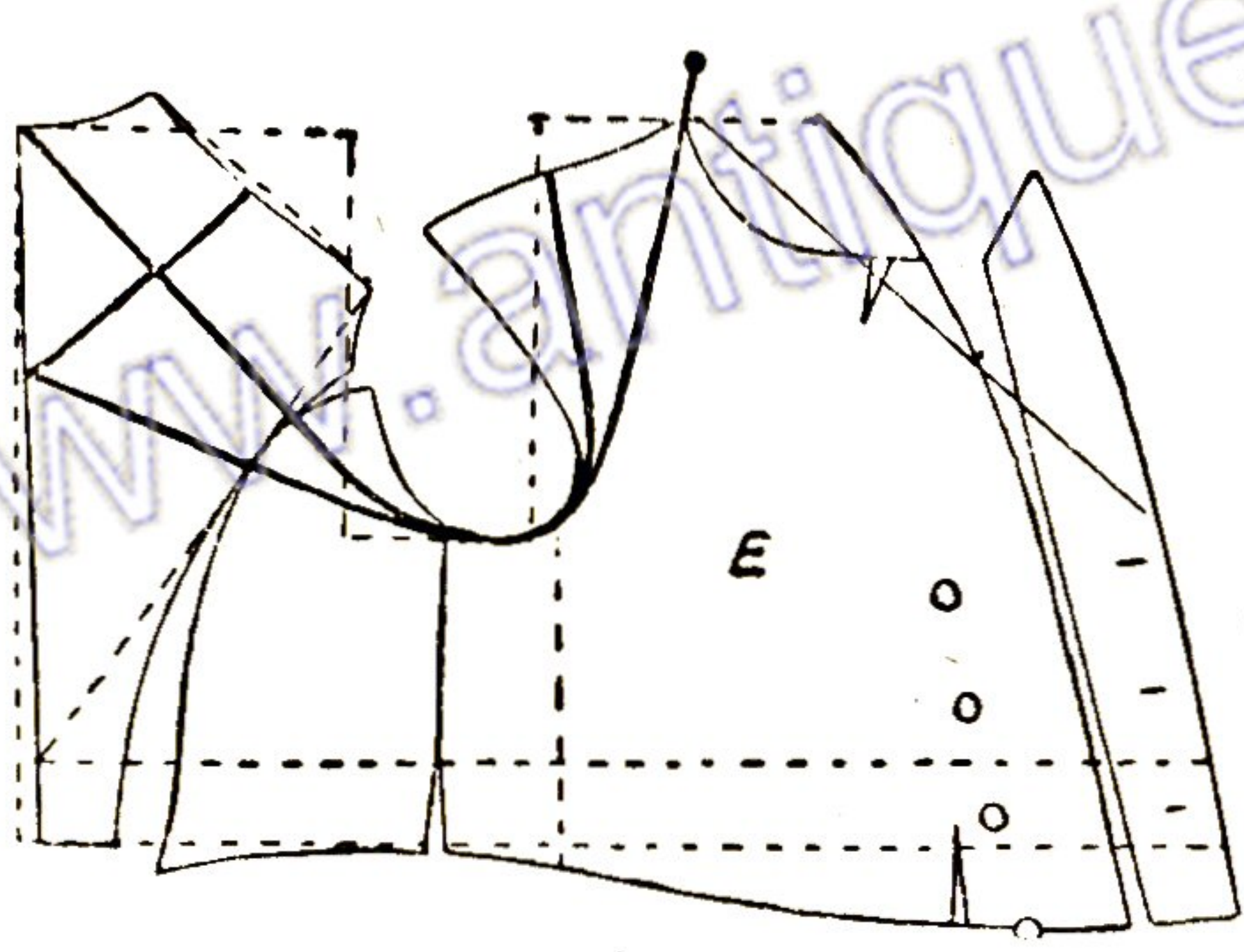
So, it is equally logical to assert, that should a coat measure over the shoulders—in a direction corresponding with the position taken by the inch tape—more or less than the actual ascertained quantities, it would most decidedly prove either too large or too small in the sections measured, and could only fit after it had been reduced, or increased, by alteration. To illustrate this the case of a coat too large in the shoulder sections may be instanced. The figure it may be assumed measures over the coat in the width shoulder 27 inches—the size of the breast need not be considered. The coat pattern as cut when measured in the same direction as the tape took on body (see small diagrams A to E) gives a measure of 28 inches. As the body measures 27 inches, and the coat 28 inches, an alteration is imperative. In this case the alteration required will be a reduction of the back width, and a corresponding increase of front width, after which the pattern if measured up will be found to exactly agree with the measure originally taken.











For the purpose of giving as clear an idea of the changes effected by the working of the system, in the case of disproportionate figures, I have prepared the small diagrams of typical figures shown on this page. They have been worked out from the list of measures given below, and the student thus may with advantage draft full size patterns to the same measures in accordance with the instructions previously given, when he will find that measured up (with a narrow tape) in the directions indicated by the broader lines, they will come out exactly the same as the shoulder measures taken on the body.

	A. Boy's Jacket.	B. Normal Figure.	C. High Shoulder.	D. Low Shoulders.	E. Big Man.
Nat. Waist	12	16½	16½	16½	18
Fas. Length	15	18½	18½	18½	20
Cross Back	4¾	7½	7½	7½	8¾
Elbow ...	12¼	21	21	21	22½
Hand ...	19	31	31	31	33½
Breast ...	12	18	18	18	28
Waist ...	11½	16	16	16	30
Width ...	18	27	27	27	36
Scale ...	12	18	18	18	24
Depth ...	19	28	26	29	36
Excess ...	1	1	—	2	—
Deficit ...	—	—	1	—	—

On diag., the measures are too curved.

When testing the patterns, measure from the nape downwards to the point of scye in *a direct line*, the continuation to the centre of the back being also straight. Allow half the width of tape to project inside the scye circle.

For further information on Measuring up the Shoulders see the remarks headed "Measuring up Patterns," on last page.

INLAYS.

If this work were solely intended for the use of practical cutters, it would not be necessary to devote attention to a matter so simple as that of inlays, and yet if the ideas of many cutters on this point be taken into consideration, it will be found that as on almost every feature connected with garment cutting, decided differences of opinions are both entertained and practised.

To the student of cutting, however, for whom this book has been specially written, the omission of the subject of inlays would be a loss; hence it is that I purpose giving as clearly as possible the inlays most essential, in performing the various alterations that, like the poor, are always with us.

FROCK COAT INLAYS.

In Frock coats the inlays I would recommend are those set out on the opposite page. As will be seen an inlay is allowed at the shoulder seam, and also others at the neck and scye points of shoulders. There is an inlay under the arm, and also one down the front of the breast, and across the bottom of the fore-part. On the side body an inlay is allowed across the bottom, and also at the back scye, and bottom of side seam. The back is safeguarded by an inlay across the back neck, which is a very useful one. The skirt has an inlay around the bottom edge. The sleeve has an inlay down the hind-arm seam, as also one at the top of the fore-arm seam.

MORNING COAT INLAYS.

The inlays usually allowed on Morning coats are exactly the same as described for the Frock coat, with the addition of an inlay at the front curve of the skirt, so that if necessary the skirt can be altered to come more forward than originally intended.

DRESS COAT INLAYS.

The inlays on a Dress coat are the same as those on the Frock. An additional inlay at the bottom edge of the skirt strap is one that has often saved the cutting through of the strap when the front of the skirt is lifted.

LOUNGE COAT INLAYS.

The shoulder, side, and back neck seams of the Lounge coat are cut with inlays the same as the Frock. Inlays are also allowed at the front edge, and around the bottom.

CHESTERFIELD INLAYS.

The Chesterfield inlays are the same as described for the Lounge coat.

INVERNESS INLAYS.

Inlays are allowed at the front and side seams of Inverness capes, in addition to which an inlay at the side seam of the wing will often be found of advantage.

TROUSER INLAYS.

In Trousers, inlays are allowed down the leg and side seams, and also at the closing seam. The latter should be tapered down at the fork point to prevent contraction.

VEST INLAYS.

The inlays customary on Vests are allowed at the front edge and around the bottom, also at the side seam, bottom, and top of back. The inlay at the front bottom acts as the bottom facing when the garment is being made up.

* * * * * *

SHRINKING AND STRETCHING.

Shrinking and stretching play so important a part in the fitting of garments that I have made use of the diagram on the opposite page to give the novice an idea of where such operations should be performed. The curved or waved lines suggest where the garments should be shrunk, or worked in, and the short straight lines the positions at which stretching should be introduced. A considerable amount of information on this important subject is given in the article headed, "Making Up," towards the end of this book, the study of which will be greatly to the advantage of the pupil, whose practical or sewing experience is limited.

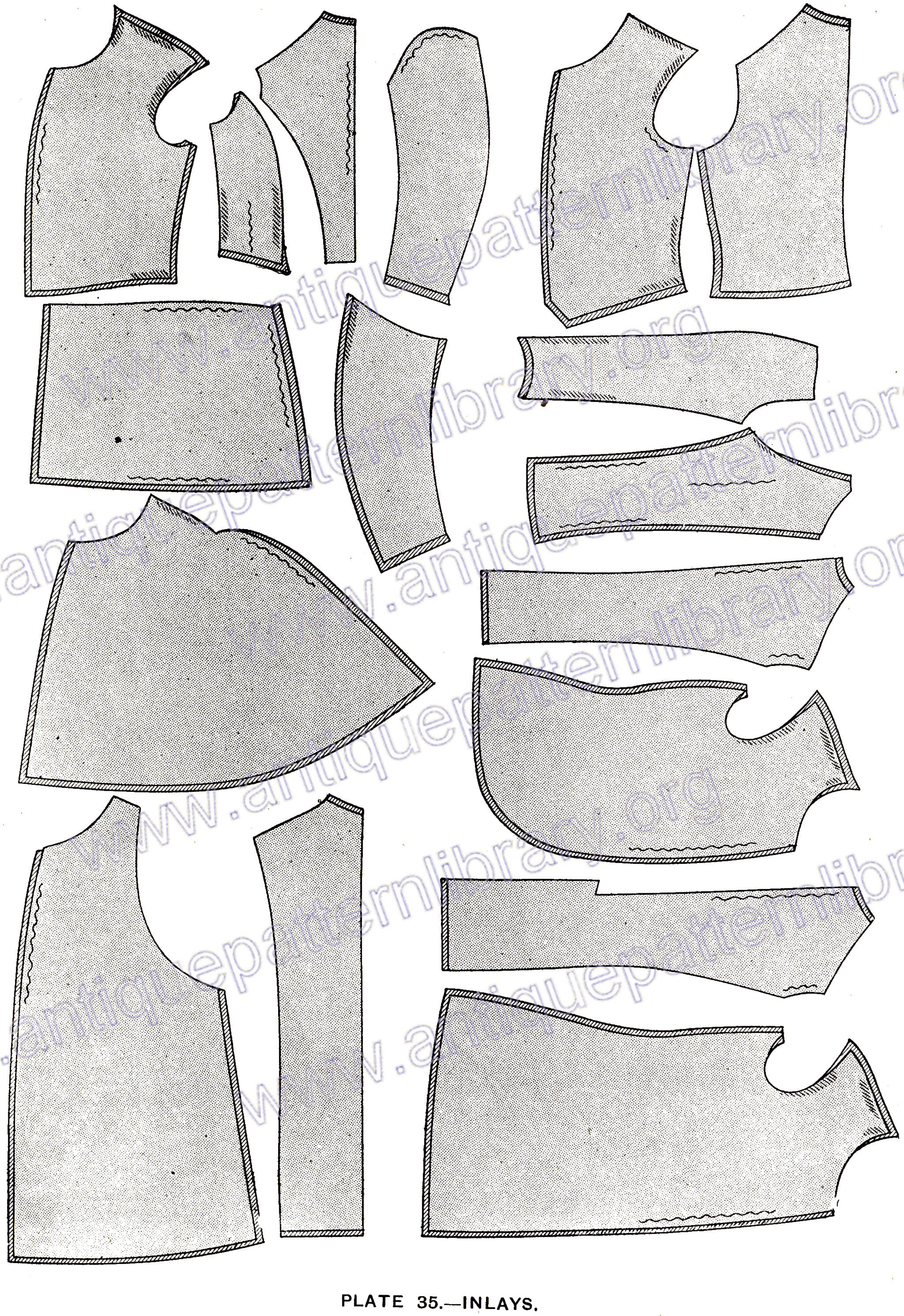
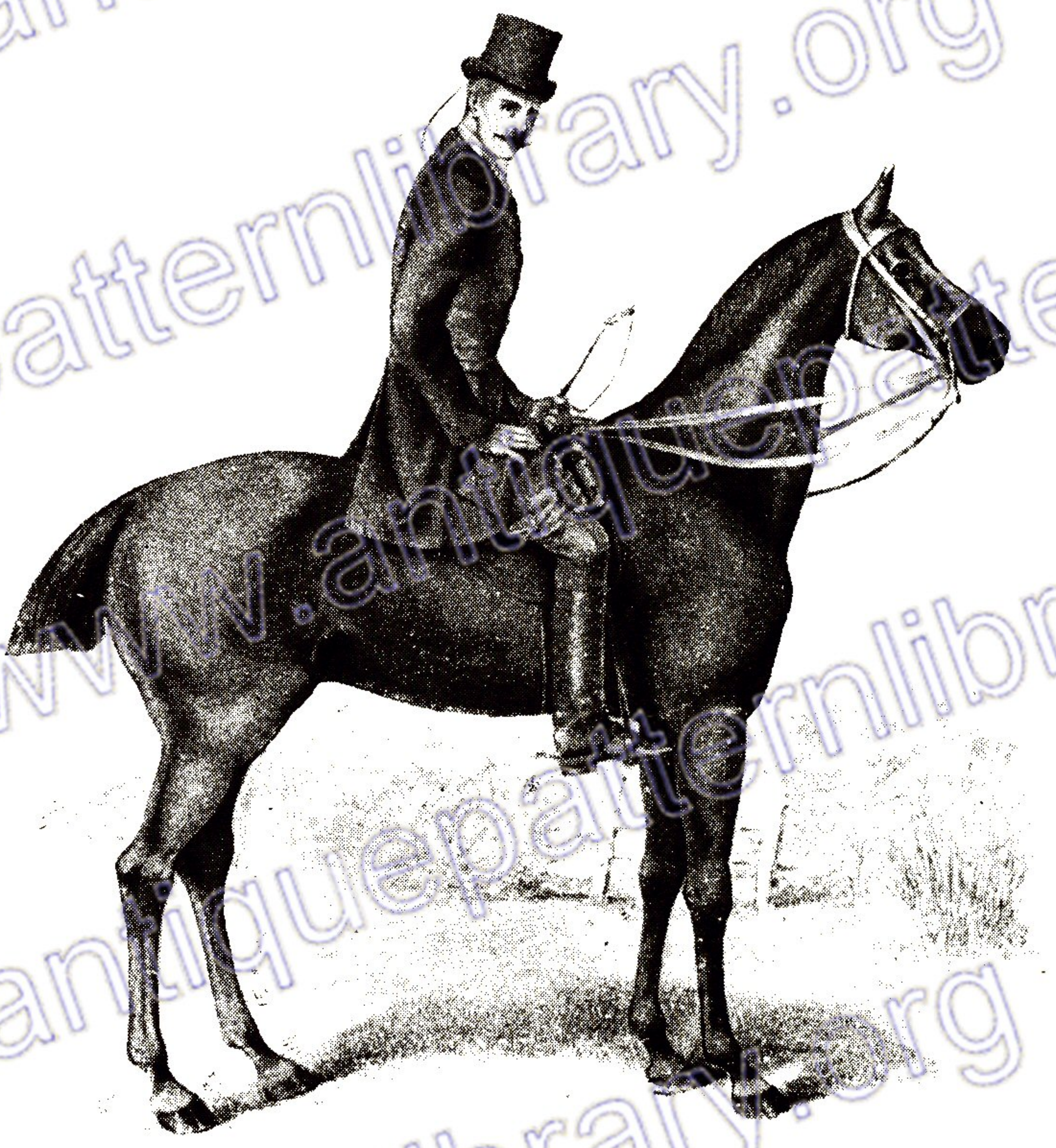


PLATE 35.—INLAYS.

SPECIAL GARMENTS.

" Red for the soldier, and blue for the sailor,
Brown for the quaker, and grey for the nailer."— *Anon.*



SPORTING COSTUMES.

GOLFING OUTFITS.

THE style of outfit selected by some of the most celebrated golfing clubs is as follows.—

THE COAT is cut in the "Norfolk" form, pleats being stitched on in the positions indicated on plate 9. There are four holes and buttons at the front. The collar and cuffs are frequently of a contrasting colour. The edges are "swelled." The cuffs are made up with short slits and holes and buttons.

THE KNICKERS are cut easy fitting and are finished below the knee with a broad band.

THE GAITERS are cut in the Highland form, similar to those worn by the Scotch regiments.

A CLOTH CAP, very frequently of the "Tam O'Shanter" shape, completes the outfit.

The material generally used for the coat is scarlet flannel, or serge. The knickers are of fancy Cheviot, the knee-bands and gaiters are of Devon or milled Melton. The HOSE is often worked in a Tartan plaid pattern.

* * * *

SHOOTING SUITS.

Although generally speaking the outline of a shooting coat is similar to that of an ordinary morning coat, there are several distinguishing features, the absence of which would quite destroy the general effect.

One of the most important changes is in the infusion of additional size, or ease, as the compact close fitting style of the ordinary morning coat would be a very uncomfortable one in a garment worn for sporting purposes.

To ensure this additional ease it is advisable to cut shooting coats a size larger than the breast measure as taken over the vest. Thus a man measuring 18 breast requires for such purposes a coat cut to a 19 scale, &c., &c.

The breeches worn for shooting are cut closer fitting than riding breeches.

Leggings about 14 inches long are also worn.

DISTINCTIONS OF CUT BETWEEN MORNING AND SHOOTING COATS.

In addition to the extra ease allowance, certain changes in the general style have long been established by custom, the neglect of which indicate the work of an amateur. Of these changes the following are the most conspicuous:—

The waist is cut long and the skirt short and full. The back is cut wider at the waist, and the fronts are cut full, or forward, from the top button downwards.

Apart from these style changes, provision must be made to ensure ample freedom for the movements of the arms in shooting. To secure this necessary essential, the scye is filled up at the back and is scooped out at the front (but not deepened) more than is usual for ordinary morning coats. The shoulder neck point is also advanced, or straightened, and additional ease given at the scye points of the shoulder seams. The underside of the sleeve, if hollowed too much at the arm-hole, causes the wearer great discomfort when his arms are raised as in the act of taking aim. Finally, in providing for ease of movement, a good-sized pleat should always be allowed at the closing seam of the back lining.

FITTINGS, &c., OF SHOOTING COATS.

The fronts of shooting coats are arranged with ordinary step-collar turns, and a small tab is placed under the leaf of the collar. To secure this tab when not in use one small button should be placed under the leaf of collar, and another lower down under the turn of the forepart. (See Diagram.) The common practice of placing the *two* buttons under the collar is a clumsy and unnecessary one. Large flaps, and pockets, which are frequently of waterproof material, are placed at the waist seams. The flaps should always be lined with cloth. Large hare-pockets are also inserted in the skirt linings, which are often made of cloth. The openings of these pockets are finished with welts, and secured with holes and buttons. The outside breast pocket is sometimes finished with a flap, and frequently with a "patch" as shown on Diagram. The edges are best when stoted and double stitched. The shoulders of shooting coats are frequently strapped in the hollows with leather as a protection against the friction of the "heel plate" and "lock" of the gun. The linings and all fittings should be of a very durable character.

The materials most suitable are Bannockburn and Blarney tweeds, and rough makes of Cheviot.

HUNTING COATS.

The form of the ordinary hunting coat is of the morning coat type; still, as is the case of shooting coats previously described, there are certain changes necessary to be introduced for imparting the features recognised as style, and providing for the requirements of a garment worn in the saddle.

In a hunting coat, as in a shooting coat, ease is a very important feature, and as such garments are usually made of heavy material, such as treble-milled Melton, it is indispensable that they be cut at least a size larger than an ordinary morning coat.

DISTINCTIONS OF CUT FOR HUNTING COATS.

Taking the ordinary morning coat as a standard of comparison, the changes of cut necessary to produce a stylish and comfortable hunting coat may be summarised as follows:—

First.—The coat is cut to an increased size.

Second.—Extra room is provided at the scye points of shoulder seams.

Third.—The under sleeves are but slightly hollowed.

[The two foregoing items, if neglected, will cause the coat, in wear, to ride up around the neck.]

Fourth.—The neck point is slightly straightened, which infuses ease at the front shoulder, and also tends to keep the collar close to the neck.

Fifth.—The waist seam is cut hollow, it is well strained out over the hip bone, and additional spring is allowed at the pleats, changes which prevent a drag (often seen in such coats), on the bottom button, and also provides room over the hips and pockets.

COLOURS OF HUNTING COATS.

During the first half of the century brown and green coats were frequently worn by huntsmen.

At present the only colours worn are black and scarlet, with the single exception of the "Badminton" or Duke of Beaufort's Hunt, in which the coat is blue, and the collar buff.

With the above exception every established club in the kingdom wears scarlet.

The distinctions of dress between the various "hunts" are very slight, the majority being confined to the monogram, or crest, upon the buttons. Several, however, are distinguished by collars of a contrasting colour. Thus the scarlet coat of the "Quorn" shows a white collar, the "Berkley," a collar of black velvet with a gold embroidered fox's head, while the Cheshire and the old Surrey Clubs adopt green collars.

BLACK HUNTING COATS.

The turns of hunting coats are arranged in the step-collar form. Pockets are inserted in the pleats. These pockets are frequently made of "mackintosh." An outside breast pocket with a flap is often inserted, although a hunting man proper abhors it, as should his handkerchief by chance project he is at once nicknamed "the white flag," and subjected to sundry old-established gibes of a sarcastic and scathing character. The ticket pocket in the waist seam is protected by a flap. The bodies and sleeves of such coats, are lined with woollen. The skirt is lined with cloth of a thinner make than that used for the outside. The seams are always plain, and the edges double stitched raw. The buttons are of "vulcanite." A saddle pad about 9 inches deep, and in shape resembling a patch pocket, is sewn inside the skirt over the opening of the pleat. "Wristlets" or "windcuffs" of flannel, drawn in at the bottom edge with elastic, and about 5 inches deep when finished, are secured inside the sleeve hands. A small tab (the same as described for the shooting coat) is inserted under the collar. The sleeves are stitched 4 inches up, and are finished with two holes and buttons. A hat ring, attached by a piece of elastic, is sewn inside the collar at the top of the closing seam of back.

HUNT BALL SUITS.

These outfits are cut exactly the same as the ordinary evening dress suits, the coat of which is represented on plate 4.

The most distinctive feature of the coat is its colour which is scarlet. The buttons are gilt, and bear the hunt monogram.

Scarlet silk breast facings are very generally worn, but many hunts are distinguished by silk facings of contrasting colours, such as white, cream, or buff. The edges are bluffed.

The Vest is cut in the usual dress form, the length being carefully arranged to agree with the coat.

The Trousers are the ordinary black evening dress, cut in width to agree with the prevailing fashion.

SCARLET HUNTING COATS.

The details given for the black hunting coat apply to scarlet hunting coats with the following exceptions:—

The edges are seamed, turned in, and pricked *through the seam*. The buttons are gilt, and engraved with the monogram or design of the particular "hunt." Flaps and pockets are inserted at the waist seam.

No wax should be used with the "sewings." A small piece of cloth should be sewn under the shanks of the metal buttons, so that no black mark may be left if the buttons are shifted. The holes are worked with mohair—not twist.

HUNTING "FROCK" COATS (SCARLET.)

Many "hunts" adopt (in preference to the morning coat style) coats cut on the lines of a single breasted frock, with square cut skirts, and in all "hunts" such a style is worn by the Master of the Hounds and huntsmen.

Such coats are made single breasted, with an ordinary step turn of the morning coat form. Five holes and buttons are placed down the front. Flaps and pockets may be placed at the hips, or if preferred, the flaps may be omitted and the pockets inserted in the pleats. When pleat pockets are selected the bottoms are faced for about four inches up with "mackintosh." An outside breast pocket is frequently inserted in these coats, and an ordinary ticket pocket with flap is never omitted. A sandwich pocket of mackintosh is inserted in the skirt lining. The edges are seamed and pricked through. A metal clasp is sewn in at the front edge of the skirt about four inches below the waist seam. This contrivance keeps the skirt close in riding. The sleeves are stitched four inches up, and are finished with two holes and buttons.

A saddle pad, and wind cuffs, are inserted as in the morning coat style.

In several "hunts" the collar is made of a contrasting colour. (See previous page.)

Scarlet coats in making often become "grubby." They can be cleaned with common table salt, or French clay. Ordinary stains can be removed with lemon juice.

RIDING FROCKS (DRAB).

The style of hunting frock above described is sometimes made of drab covert coating, in which case hunting tailors describe it as a "riding frock." The edges of riding frocks are generally seamed and double stitched, and the buttons are of ordinary (four hole) ivory *

* * * * * *

RIDING DRESS COAT SUIT (SCARLET).

Although comparatively rare, an old style description of scarlet dress coat is worn by some gentlemen when following the hounds. I have seen such coats made up for individual members of several "meets" including Lord Fitzhardinge's Hunt, and others.

The bodies of such coats are made exactly the same as those of ordinary double breasted frock coats.

They button three holes which are 4½ inches apart, and 1 hole is placed on each turn.

The skirts at the front are cut away like ordinary dress coats, the length of the strap from the lapel seam being 6 inches. The back skirt is about 2 inches shorter than the fashion waist length. Square cornered flaps with pockets underneath are placed at the hips.

The skirts are lined with cloth, the body with flannel. Wristlets, tab, and saddle pad are as usual. The sleeves are finished with plain round cuffs, but sometimes 2 holes and buttons are inserted. The edges are bluffed. The buttons are gilt, and are finished with or without monogram.

THE VEST is cut in the usual hunting style, and must be arranged in length to show 1½ inches below the strap of the coat when buttoned.

ORDINARY BREECHES, TOP BOOTS, and a TALL HAT complete the outfit.

* * * * * *

A COMPLETE HUNTING OUTFIT.

The following articles, supplied by tailors, with one of the coats above described, constitute a complete outfit:—

BREECHES—Usually of white cord cut easy over the thighs and strapped at the leg seams with leather.

VEST—Frequently of fancy material, and always single breasted. The back should be of woollen, and the four pockets protected by flaps.

COVERT COAT—as a Chesterfield, sometimes rainproof, should fit easy, with neither side pockets nor linings.

There are 23 packs of Staghounds, 186 of Foxhounds, 145 of Harriers and 36 of Beagles distributed over England, Ireland and Scotland.

*For further particulars see subsequent article and diagram of "Riding Frocks," as given on pages 86 and 87, and Plate 38.

SHOOTING COAT.

Measures—

Natural Waist Length	16½ inches.	Breast	17 inches.
Fashion length	19½ ,,	Waist	15 ,,
Skirt	32 ,,	Seat	18 ,,

Width Shoulder Measure, 25½ = 17 inch scale. Depth Shoulder Measure 26½ = 1 inch excess.

	Breast ... ... 17.	Waist ... ... 15.	Scale ... ... 17.	Seat ... ... 18.
Addition for ease	1.	1.	1.	1.
Size as cut =	18.	16.	18.	19.

If shoulder measures have not been taken, work by the breast measure, making H, I; and U,V; each a ½ inch.

INSTRUCTIONS FOR DRAFTING.

To Form the Back.

A, B, C, are found by square lines.

B to D, the natural waist length (16½).

B to A, the fashion length (19½).

D to E, ¼ of an inch.

B through E forms the closing seam.

B to G one-twelfth scale (1½). G to C, one-third scale (6).

C to H, is square with B.

H is one-half scale, less ½ inch from C (8½).

H to I half the difference between the "width" and "depth" shoulder measure (½ inch).

I to O, one-third scale (6). B to M, one-sixth scale, less ¼ inch (2¾).

M to N, ¼ of the distance from B to M (¾ inch).

N to O, forms back shoulder line.

Allow a little additional ease at O.

B to N, forms the back neck.

O to OO one-eighth scale (2¼). O to point of back ¼ inch.

O to E supplies a guide line, for the curve of side-seam.

E to EE, one-eighth (2¼) + ¾ (3). Curve side-seam OO, EE.

* * * *

Form Back Skirt same as Frock Coat.

* * * *

To Form the Forepart.

S, is squared with the line CI.

I, to S one-fourth scale (4½). S to T, ½ inch.

U, is squared with I, T.

T to U, one-half scale, less ¼ of an inch (8¾).

U to V, same as from H to I (½ inch).

W, is squared with T, V.

W, is the working scale (18) from B.

Y, is midway between V, W. Y to Z, ¼ of an inch. Draw line from Z to O.

Measure back shoulder seam. Z to 1, the same amount.

Curve front shoulder seam three-eighths above line Y, 1.

T to 3, one-twelfth scale (1½).

3 to 4 half the distance from T to 2 plus ¼ inch (1).

I to P, one-twelfth scale (1½) plus ¼ (1¾).

Curve arm-hole from 1, through 2, 4, T, and P, to OO.

AA, is the breast measure plus 2½ inches from back seam (20½).

BB is squared with I, S.

Square waist lines from D to CC, and A to front.

BB to CC, half waist measure (8).

Draw centre line from W through AA, and CC to 5.

5 is one-twelfth of the waist measure plus ¼ of an inch below waist line (1½). W to 18, one-sixth scale (3)

Y to 18 forms the curve of neck.

AA to 19, 1 inch. CC to 20, 1¼ inches.

Draw front line as diagram.

Arrange waist indentation as follows:—

Measure from BB to E (11¾ inches in this case).

This quantity must be reduced to half the actual waist measure (8), with 1 inch extra for seams (9).

As the distance from BB to E is 11¾ inches, and the amount required is 9 inches, there is a surplus quantity of 2¾ inches. Two-thirds (1⅞ inch) of this 2¾ inches surplus, is taken out between EE and W.

W to V one-fourth waist measure (4). V to VV one-third of the 2¾ inch surplus (⅞ of an inch).

This provides the indentation for normal figures.

14 is one-fourth scale (4½) from guide line.

Draw line from 14 to Q, and from 14 to R.

Curve side-body seams from 14 through V and VV.

8 is ½ inch below waist line.

OO, through W and 8, forms side seam.

R to 5, forms waist line of forepart.

The fore-arm seam of sleeve is fixed ¾ inch above S.

The hind-arm seam is placed at ¼ of an inch above OO.

The opening of front is arranged according to fashion.

* * * *

To Form the Skirt.

Proceed same as Frock Coat instructions, making 6 to 7 a ½ inch more than one-half of the seat measure (10), curving the front to agree with the run of the front edge of forepart, and making from 10 to 11 about 2 inches (as diagram).

To provide ease over the hips the distance from R to 12 is increased to 1 inch.

HUNTING COAT.

Natural Waist Length, 16½; Fashion Length, 18½; Skirt, 32; Breast, 17; Waist, 15; Seat, 18.

To provide ease, the last three measures are each increased 1 inch, making breast 18, waist 19, seat 19.

The outline of the Hunting Coat is produced the same as that of the Shooting Coat, with the exception that 1½ inches is allowed from CC to 20, and that the front edge of skirt is cut away in the direction indicated by the diagram. Tailors making such garments a speciality, always take out a cut at the waist for the purpose of producing a clean fit, and infusing ease over the hips. The waist seams are well stretched out over the hip bones.

As these coats are usually made from heavy melton and often lined with woollen it is essential to cut them at least a size larger than the ordinary scale. (See article "How Material Affects Fit."

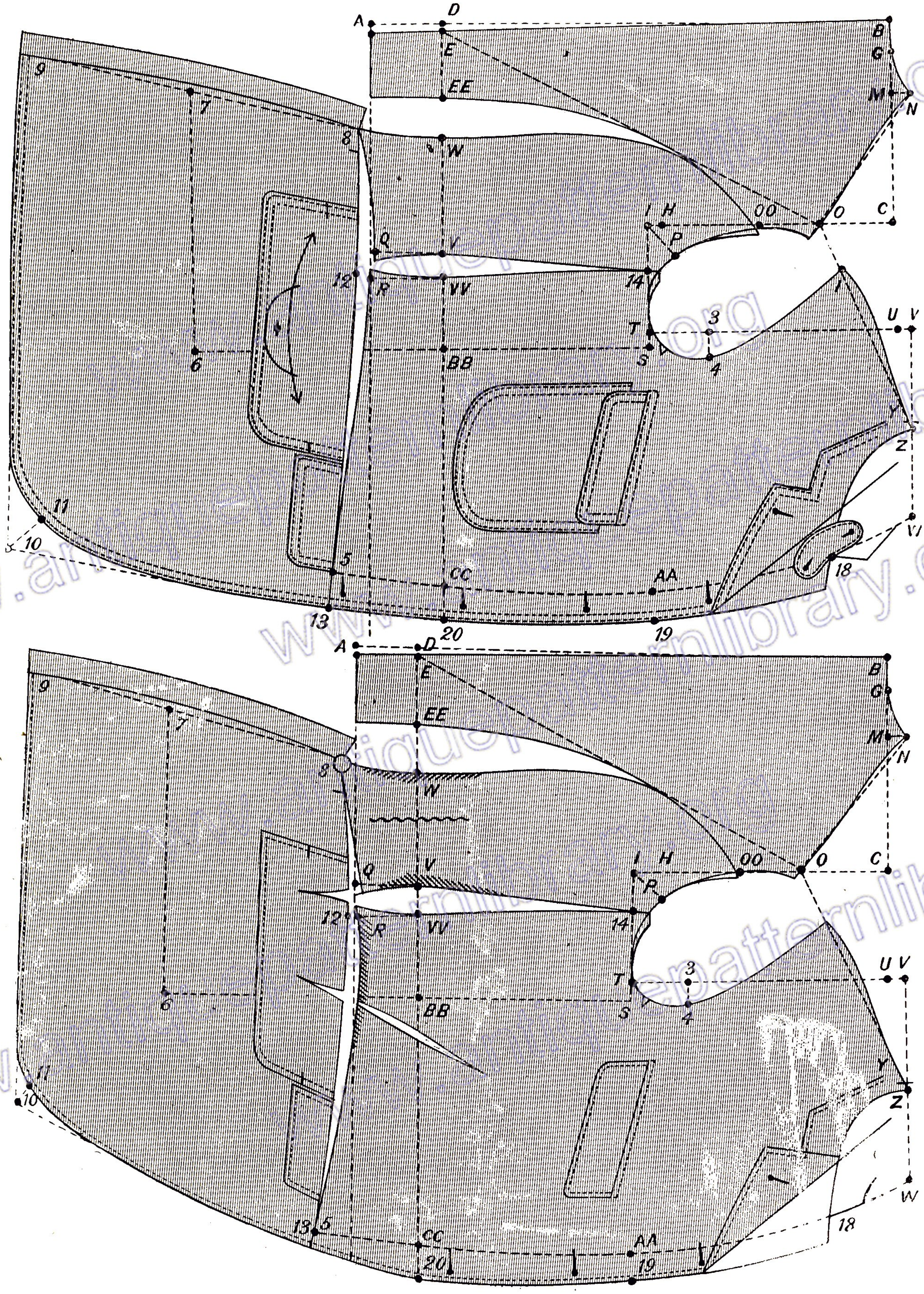

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PLATE 36. I.—SHOOTING COAT. II.—HUNTING COAT.

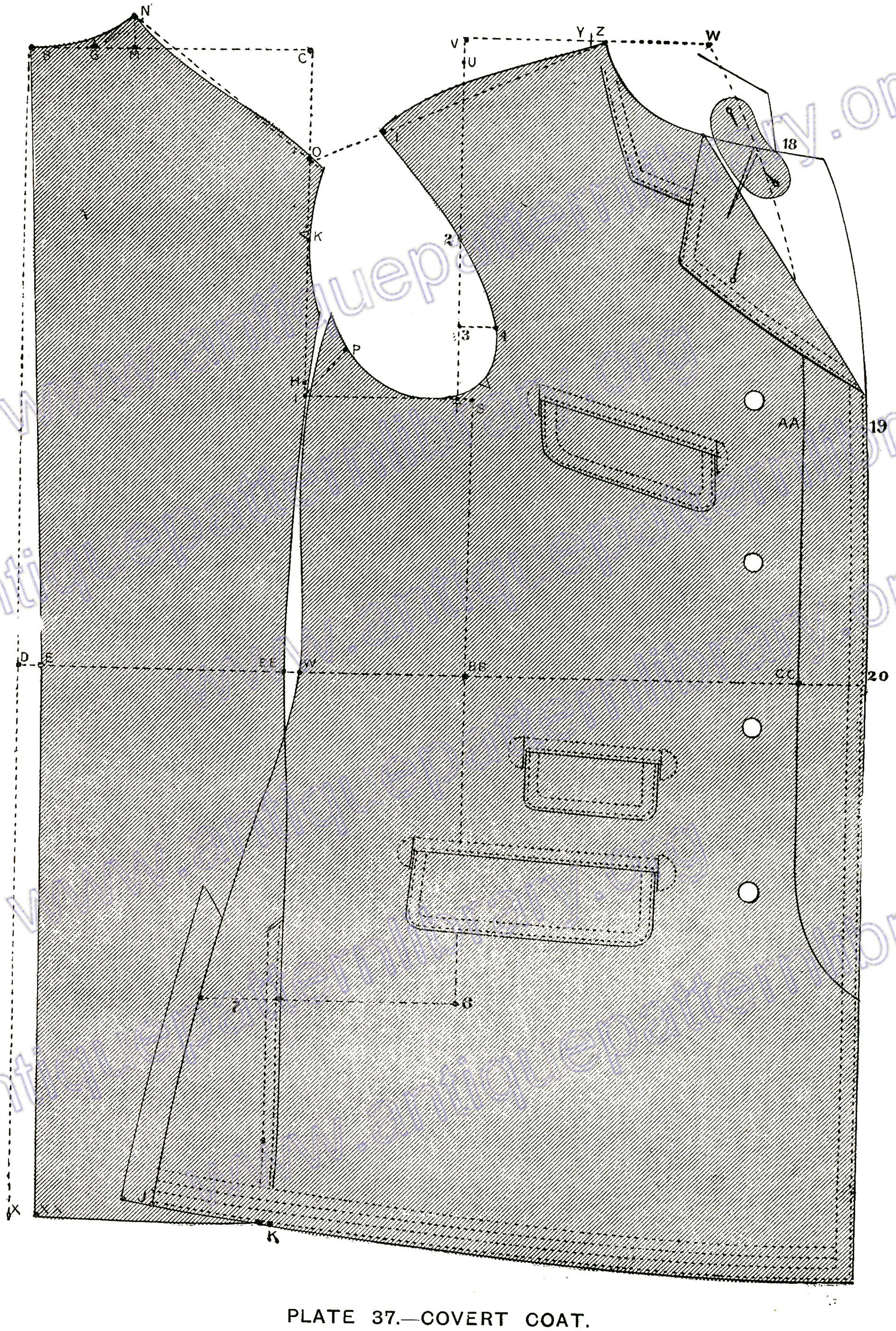
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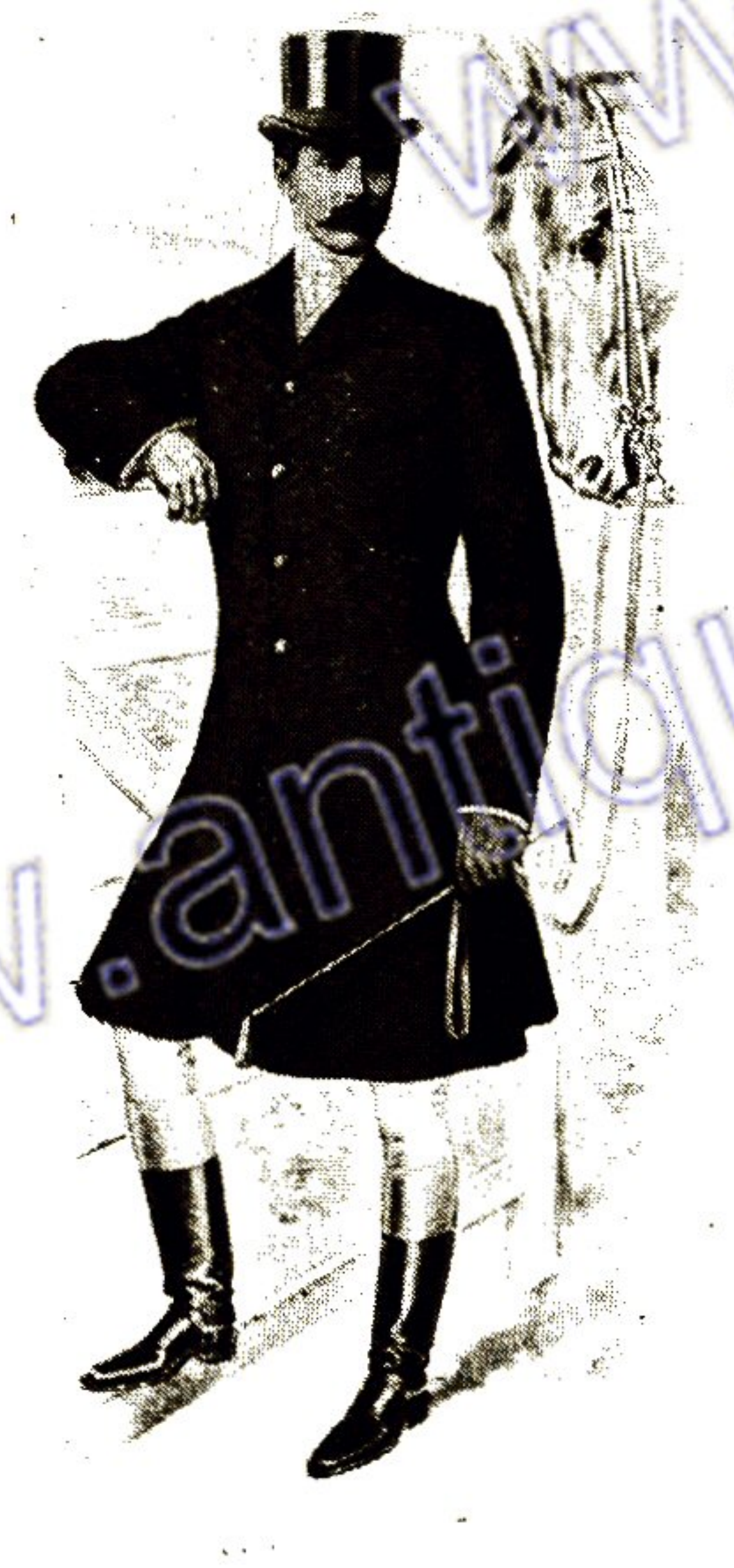
PLATE 37.—COVERT COAT.

All points as Chesterfield with following exceptions:—E to EE one-third of breast plus 2 inches. Reduce top of side seam a half-inch as diagram. Cut to a scale 2 inches larger than breast measure taken over the Vest.

RIDING FROCK COAT.

THE great increase during recent seasons of the demand for the frock coat style of hunting coat, made in drab covert coating (waterproofed), in preference to the long popular morning coat shape, suggests the advisability of affording some information indicative of its special characteristics both as regards cut and general details.

CUTTING—First, as regards the cut, it may be stated that ease being an essential feature, it is necessary to cut by a larger scale than the ordinary breast measure supplies. The exact extent of the increase varies with the material used, and the thickness of the body lining, which is often of woollen. As a general rule, however, it will be found that a riding coat for a man measuring eighteen inches over the vest may be safely cut to a nineteen inch scale, &c., &c.



Hunting Frock Coat.

Riding frocks, like all garments intended for special purposes, are liable to certain defects of cut, that if not guarded against will create considerable trouble. Of these, one of the most common, is tightness over the shoulder points, a defect causing the coat, in wear, to ride up and stand away in a very unsightly fashion around the neck. What tailor, who has ever witnessed a hunt across country, can have failed to notice the number of coats that work up and down at the neck every time that the wearer rises in the saddle. This trouble is further aggravated by the scye curve of the under-side sleeve which should not be hollowed out as much as is advisable in the case of walking coats. In riding coats also the curve of the neck may be advantageously shortened by a slight advancement or "straightening" of the neck point (see Y to Z on diagram).

Finally, as regards cut, the waist seam requires more than the usual hollowing, while the spring of the skirt, both at front and back must as a consequence be increased, changes that provide the necessary hip room for pockets, as well as obviating the riding up around the waist so often seen in improperly cut riding garments.

TRIMMING AND DETAILS.—The body and sleeves of riding frocks are frequently of woollen material, which undoubtedly constitutes the best absorbent. The skirts are lined with cloth of the same material. The pockets are best when made of waterproof material. "Wristlets" or "windcuffs" of flannel, about 5 inches deep, the bottom edges drawn in with elastic, are sewn inside the sleeve hands A saddle pad of the same cloth as the coat, in shape resembling the letter U, and about nine inches deep, is secured at the opening of the back pleat. This pad serves the purpose of a screen to the light coloured breeches when the skirts are expanded in riding. A small tab with two button holes is fastened inside the front end of the collar. About four inches below the waist seam a metal clasp is sewn inside, which is fastened while riding and keeps the skirt smart and compact. At the top of the back closing seam, inside, is sewn a piece of elastic to which a hat ring is attached. The buttons are of horn or ivory, finished in the usual four-hole shape.

MAKING UP.—Riding frocks are made up with five holes down the front. The turn is arranged in the morning coat shape. The largest pockets are sometimes placed under flaps at the hips, and sometimes inside the pleats, in which case the pocket bottom, for about four inches up, is faced with waterproof. The insertion of an outside breast pocket is dependent upon the wish of the wearer. When selected, it is usually protected by a flap. A sandwich pocket of mackintosh is provided in the skirt facing. There is also an inside breast pocket, and a ticket pocket covered by a flap. The edges are seamed, pressed open, and double stitched. Two holes and buttons are placed in each cuff. The stitching at sleeve hands is generally about four inches from the bottom edge, but sometimes only a quarter of an inch.

In making, the front of the scyes, the hollow of the shoulder seam, and hip curve of the waist seam must be well strained out. The sewing generally should be very strong and durable, as such coats naturally receive rough usage.

RIDING FROCK COAT.

MEASURES—

Natural Waist Length … . .	16½ inches.	Breast … … … …	17 inches.
Fashion Length … … …	18½ „	Waist … … … … …	15 „
Skirt … … … …	37½ „	Seat … … … …	18 „

Width shoulder measure 25½=17 scale. Depth shoulder measure 26½=1 inch excess.

Breast … …	17	Waist … …	15	Scale … …	17	Seat … …	18
Addition for ease=	1		1		1		1
Size as cut =	18		16		18		19

If shoulder measures have not been taken, work by the breast measure, with one inch added, and make H to I, and U to V, each one half of an inch for figures of normal shoulder slope, and proportionate shape.

* * * * * * *

INSTRUCTIONS FOR DRAFTING.

To Form the Back.

A, B, C are found by square lines.
B to D, the natural waist length (16½).
B to A, the fashion length (18½).
D to E, ¼ of an inch.
B through E forms the closing-seam.
B to G, one-twelfth scale (1½).
G to C, one-third scale (6).
C to H is square with B.
H is one-half scale, less ½ inch from C (8½).
H to I, half the difference between the "width" and "depth" shoulder measure (½ inch).
I to O, one-third scale (6). B to M, one-sixth scale less ¼ inch (2¾).
M to N, ¼ of the distance from B to M (¾ inch).
N to O forms back shoulder line.
Allow ½ inch extra ease at O.
B to N forms the back neck.
O to OO, one-eighth scale (2¼). O to point of back ½ inch.
O to E supplies a guide line for the curve of side-seam.
E to EE, one-eighth (2¼). Curve side-seam OO, EE.

* * * *

Form Back Skirt same as Frock Coat.

* * * *

To Form the Fore-part.

S is squared with the line C I.
I to S, one-fourth scale (4½). S to T, ½ inch.
U is squared with I T.
T to U, one-half scale, less ¼ of an inch (8¾).
U to V, same as from H to I (½ inch).
W is squared with T, V.
W is the working scale (18) from B.
Y is midway between V, W. Y to Z, ¼ of an inch.
Draw line from Z to O.
Measure back shoulder seam. Z to 1, the same amount.
Curve front shoulder seam three-eighths above line Y, 1.
T to 3, one-twelfth scale (1½).
3 to 4, half the distance from T to 3 + ¼ inch (1).
I to P, one-twelfth scale (1½) plus ¼ inch (1¾).
Curve arm-hole from 1, through 4, T, and P to OO.
AA the breast measure plus 2½ inches, from back seam (20½)
BB is squared with I, S.
Square waist lines from D to CC, and A to front.
BB to CC, half waist measure (8).
Draw centre line from W through AA and CC to 5.
5 is one-twelfth of the waist measure plus ¼ of an inch below waist line (1½). W to 18, one-sixth scale (3).
Y to 18 forms the curve of the neck.
AA to 19, 1 inch. CC to 20, 1¼ inches.
Draw front line as diagram.

Arrange waist indentations as follows:—

Measure from BB to E (11¾ inches in this case).
This quantity must be reduced to half the actual waist measure (8), with 1 inch extra for seams (9).
As the distance from BB to E is 11¾ inches, and the amount required is 9 inches, there is a surplus quantity of 2¾ inches. Two-thirds (1⅞ inches) of this 2¾ inches surplus, is taken out between EE and W.
W to V one-fourth waist measure (4). V to VV one-third of the 2¾ inch surplus (⅞ of an inch).
This provides the indentation for normal figures.
14 is one-fourth scale (4½) from guide line.
Draw line from 14 to Q, and from 14 to R.
Curve side-body seams from 14 through V and VV.
8 is ½ inch below waist line.
OO, through W and 8, forms side-seam.
R to 5, forms waist line of fore-part.
The fore-arm seam of sleeve is fixed ¾ inch above S.
The hind-arm seam is placed at ¼ of an inch above OO.
The opening of front is arranged according to fashion.

* * * *

To Form the Skirt.

Proceed same as Frock Coat instructions, making 6 to 7 a ½ inch more than one-half of the seat measure (10), curving the front to agree with the run of the front edge of fore-part.
To provide ease over the hips the distance from R to 12 is increased to 1 inch.

When cutting the sleeve, increase the length of the hind-arm one quarter of an inch, and but slightly hollow the curve of the under scye line, thus ensuring ease for the movements of the arms when carried forward.

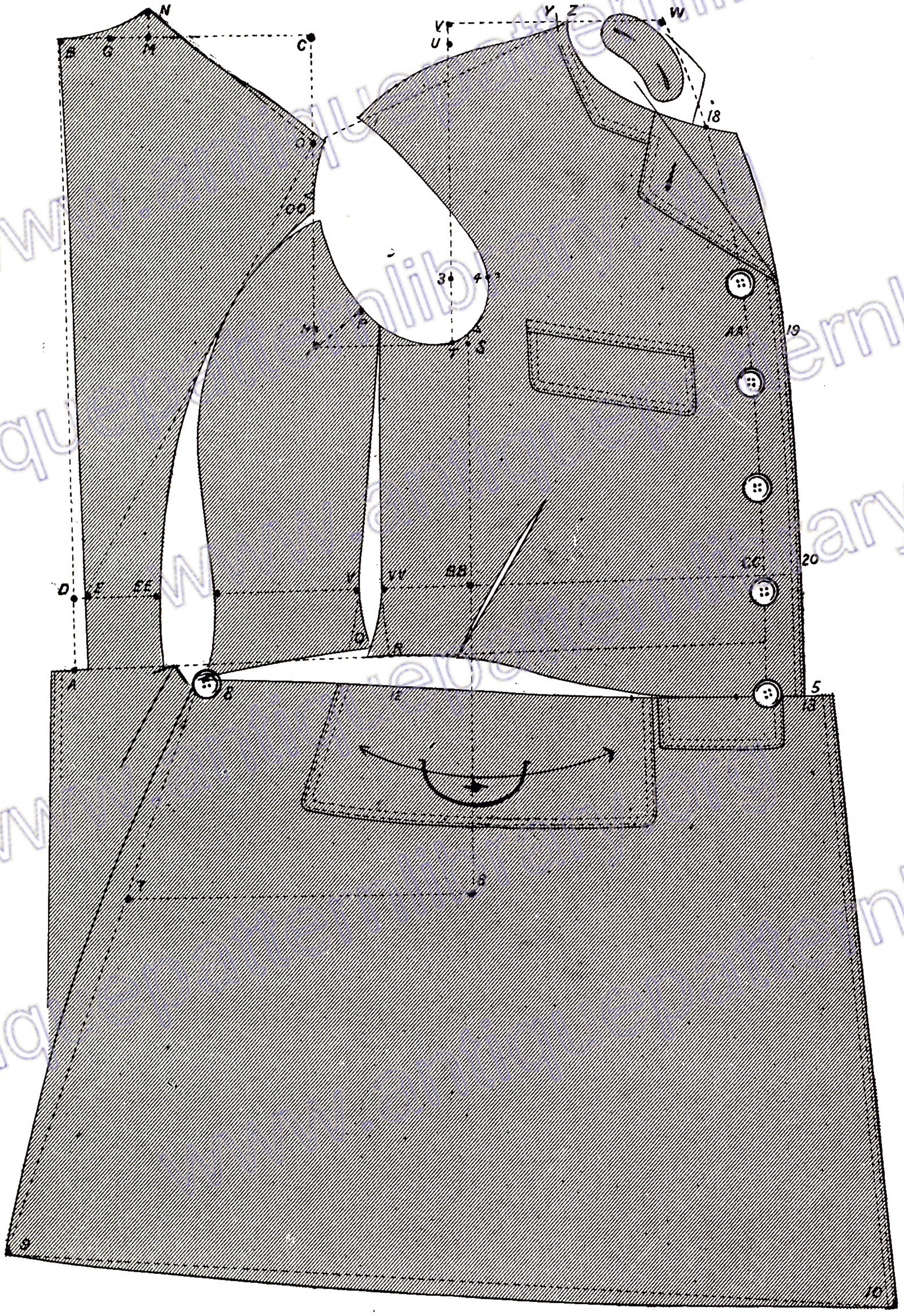

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PLATE 38.—RIDING FROCK.

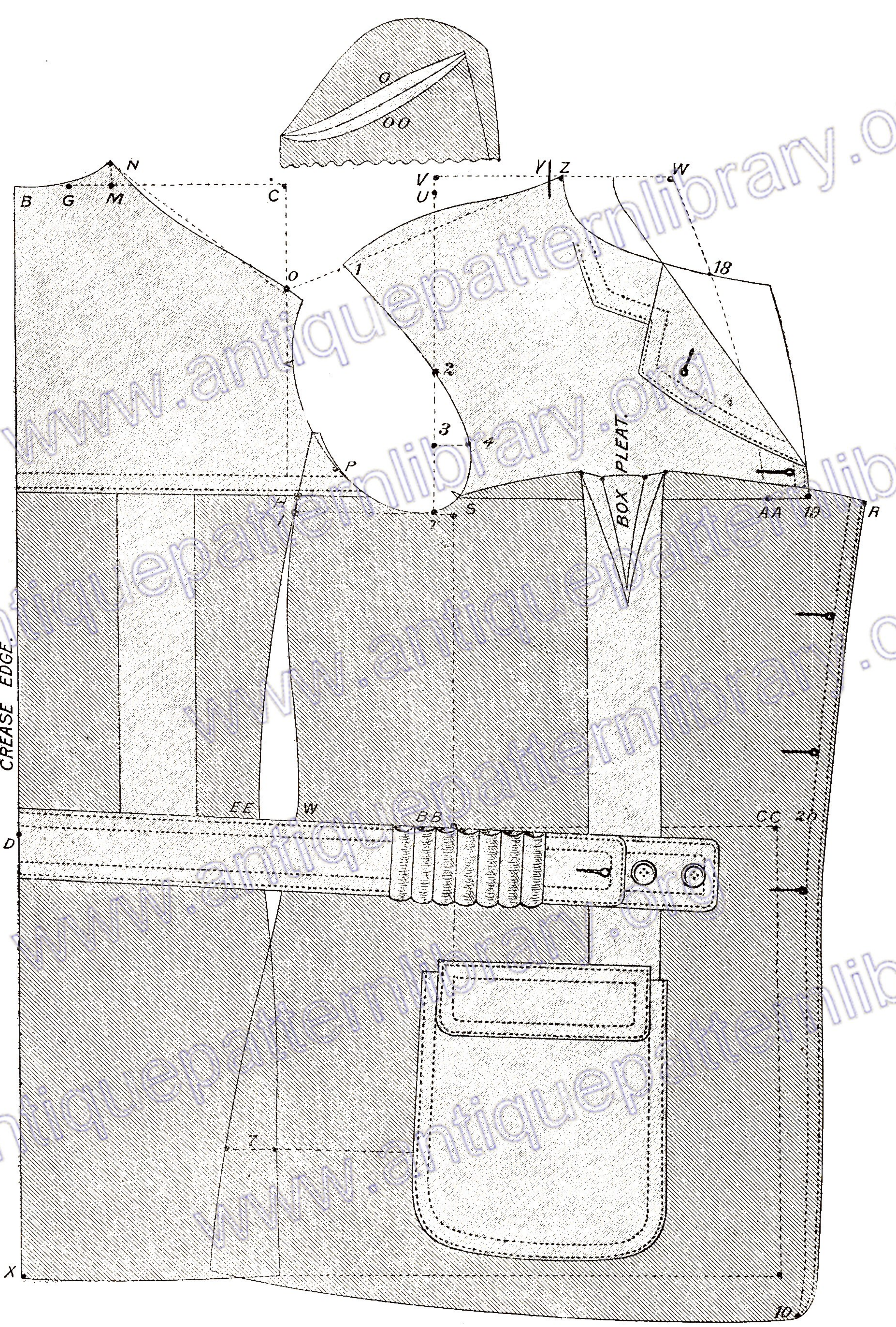
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PLATE 39.—YOKED NORFOLK JACKET.

PLEATED NORFOLK JACKET.

IN the remarks appended to the style of Norfolk Jacket previously shown I stated that the pleats are usually formed of separate slips of cloth.

Notwithstanding this fact—as most cutters are aware—many gentlemen prefer the pleats formed from actual folds in the material, as they consider such arrangement affords more room for the necessary movements and expansion of the body.

In producing the folded pleat style two plans of cutting may be adopted. The first of these consists in folding the sheet of paper from which the pattern is to be cut in the direction and position in which it is desired to introduce the pleats, and afterwards placing upon the sheet thus folded the pattern of an ordinary lounge coat of the size required. The lounge pattern is next pinned to the folded sheet, care being taken to preserve the proper position of pleats, and the outline marked upon the folded sheet of paper. The shape, as thus defined, is next cut out, the folded pleats being chopped through on the double, and when smoothed out takes the appearance of the diagram given on the next plate. This is a very practical and, in my opinion, most advisable way to cut Norfolks with folded pleats and as such I recommend it for the adoption of my pupils.

THE SECOND WAY of producing the same result consists in making out the pattern while the paper lays flat upon the chalking board, making the necessary additions for the folded pleats, which are marked by vertical lines on the back and forepart. This method requires to be very carefully worked out, and as some cutters prefer this plan of procedure, I have given on the next page minute instructions whereby the process can be satisfactorily performed. But the student must not overlook the fact that whenever permissible I strongly advise the adoption of the method first described.

YOKED NORFOLK JACKETS.

Norfolk Jackets are frequently finished with yoked shoulders—that is, the shoulders are finished plain, the same as in an ordinary three-seamer, while a seam is run across the back and forepart about level with the bottom of the scye, upon which the lower part of the garment is pleated in to any desired style.

This yoke is by many considered to impart improved style and it certainly is of considerable advantage in allowing additional ease over the chest.

At a recent meeting of the "London Alliance of Master and Foremen Tailors," my friend Mr. Wiemer gave some very good suggestions as to the general features of Norfolks.

He strongly advocated the yoked style, as in such an arrangement a pleat could be arranged immediately over the round of the breast, or, if preferred, a V taken out, both of which arrangements could be covered by separate or laid-on folds of material. "It is needless to add," said he, "that the amount of material exhausted by the breast pleat or V must be allowed on at the front edge starting from the bottom button, and gradually increased to the desired amount at the top." The style pleats he usually introduced were—one at the centre of the back, which, when finished, was two inches wide, and a corresponding one down the centre of the forepart. The waist was drawn into the measurement taken by a cloth belt of the same width as the body pleats. This belt he found it most advisable to have sewn to the waist of the coat, from the back to within about three inches of the front. By such an arrangement the fulness could be distributed in a sightly manner and the appearance was always the same, whereas with detachable belts, the ease was not at all equally divided, with a consequent loss of both comfort and style. In arranging the positions of the front buttons he took care that the lower one did not sink below the belt line, an undesirable feature often disregarded by cutters. All the pockets in such garments should be particularly well stayed and should be a good size, for it should be remembered that in such cases they were not intended merely as ornaments. There was still another feature peculiar to garments of such a description that demanded particular attention. He alluded to the provision of ease at the back of the arm to permit of unrestricted shooting. This was a matter of such imperative necessity that several tailors had introduced patents for ensuring such provision. The plan he had adopted consisted in introducing a pleat at the under curve of the scye. In arranging this pleat he first marked with the pipeclay the top curve of his under sleeve in the ordinary way, but in cutting he allowed at the centre about one inch additional material. This additional material he tapered off "to nothing" at the top of the hind and fore-arm seams. In making up the sleeve, the workman pressed the extra allowance into a concertina-like fold, until the top edge as cut was level with the ordinary curve as defined by the pipeclay mark. Thus treated the sleeve was next sewn in. The pleat as pressed retained its position when the arm was extended by the side, but when raised as in the act of firing, it expanded, and provided more ease than he had seen secured by any other method.

PLEATED NORFOLK JACKET.

Measures—

Natural Waist Length	16½ inches.	Breast	18 inches.
Full Length...	29½ ,,	Waist...	16 ,,
Opening in Front	12 ,,	Seat	19 ,,

Width shoulder measure, 27 = 18 inch scale. Depth shoulder measure, 28 = 1 inch excess.

All points, unless otherwise specified, are found by divisions of the "Width Shoulder Measure."

If shoulder measures have not been taken divisions of the breast measure may be used.

* * * * * *

INSTRUCTIONS FOR DRAFTING.

To Form the Back.

B, C, X, are formed by square lines.
B to D, the natural waist length (16½).
B, to X, the full length (29½).
B, through D, to X, forms the centre of back line.
B, to G, one-twelfth of scale (1½).
B to M, one-sixth of scale less ¼ inch (2¾).
M, to 1, one inch. X, to XX, same as from B, to 1.
Draw a straight line from 1 to XX.
1, to 2, and from XX, to 3 each one half pleat width (1 inch).

Draw folding line of pleat from 2 to 3.
2, to 4, and 3, to 5, the width of pleat desired (2 inches).
Draw folding line of pleat from 4 to 5.
4, to 6, and 5, to 7, each one half of pleat width (1 inch).
Draw folding line of pleat from 6, to 7.
By B, D, square inwards to C.
Measure from G, to 1 (3¾), place such amount at the point 6, and continue to point C, one-third of the scale (6).

By C and 6 square down to H, one-half scale less ½ inch (8½).

H, to I, half the difference between the shoulder measure (½ inch).

If the shoulder measures have not been taken make H to I half an inch.

H, to O, one-third of scale (6) O, to Q, 1 inch.
M, to N, ¾ inch. Draw line from N, to 1.
From point 6 on back to 8, ¾ inch. Line from 8 to Q.
I, to P, one-twelfth, plus ¼ inch (1¾).
Curve back scye from P, to ¼ inch outside Q.
2, to 9, is ¾ inch.
From the line 6 - 7, at waist, to EE, one-fifth of waist measure.

Complete side seam as diagram.
When the pleats are folded the line from 1 to XX will be level with that from 6, to 7.

The pleat at the centre of the back is from B to 20, one half of the width of the pleat, and from 20 to 21, the same amount.

The line from 21 downwards represents the crease edge of the material.

* * * *

To Form the Forepart.

By C and I, square to S, one-fourth of the scale (4½).
Square down from S, through BB, to 6, and upwards to U.
S, to U, one-half the scale less ¼ inch (8¾).
U, to V, the same as from H to I (½ inch).
U, to Y, one-sixth scale less 1 inch.
Square with V, Y, draw line downwards to YY.
Y, to 10, one half of the width of pleats, say 1 inch.
Draw folding line of pleat from 10 to 11.

From 10, to 12, the width of pleat, and 11, to 13, same amount.

Draw folding line of pleat from 12 to 13.
From 12, to 14, one inch. 13, to 15, the same amount.
Draw folding line of pleat from 14 to 15,
When the pleat is folded the line from Y to YY, will be level with that running from 14 to 15.

14, to Z, 1 inch, and curve neck as diagram.
Draw shoulder line from 10, to OO.
From 10, to 16, one inch. 12, to 17, ½ inch. Z, to 18, ½ inch. Y, to 19, ¼ inch.

Measure from 18 to 14, place such amount at 19 and measure to X, the width of the back shoulder seam.

S, to 2^1, one-sixth scale plus ¾ inch (3¾).
3, is midway between S and 2^1. From 3, to 4, 1 inch.
Curve the arm hole as diagram.
From EE, to W, 1 inch. Overlap at 7, 1½ inch.
Measure up the breast from the line B, X, to AA, omitting the pleat allowance inside the solid line, and allowing three inches for seams and ease, in all 21 inches.

CC is the same distance from BB, as is AA from S.
Beyond the centre line (AA and CC) allow 1 inch for buttoning.

Sink the front 1 inch below the square line and complete diagram.

* * * *

To Form the Sleeve.

Draw construction line, XX.
X, to A, one-fourth scale plus ½ inch (5).
Square A, C, and A, B. From A, to C, one-fourth scale (4½).

A, to B, one-fourth scale less ½ inch (4).
Measure width of back, place such amount at C, and continue to D, one half scale (9) D, to E, one-ninth.

Curve sleeve head. Mark elbow at H, and full length at I.

Make bottom width about one-third of scale, and full in on a narrow wrist band such as suggested on diagram.

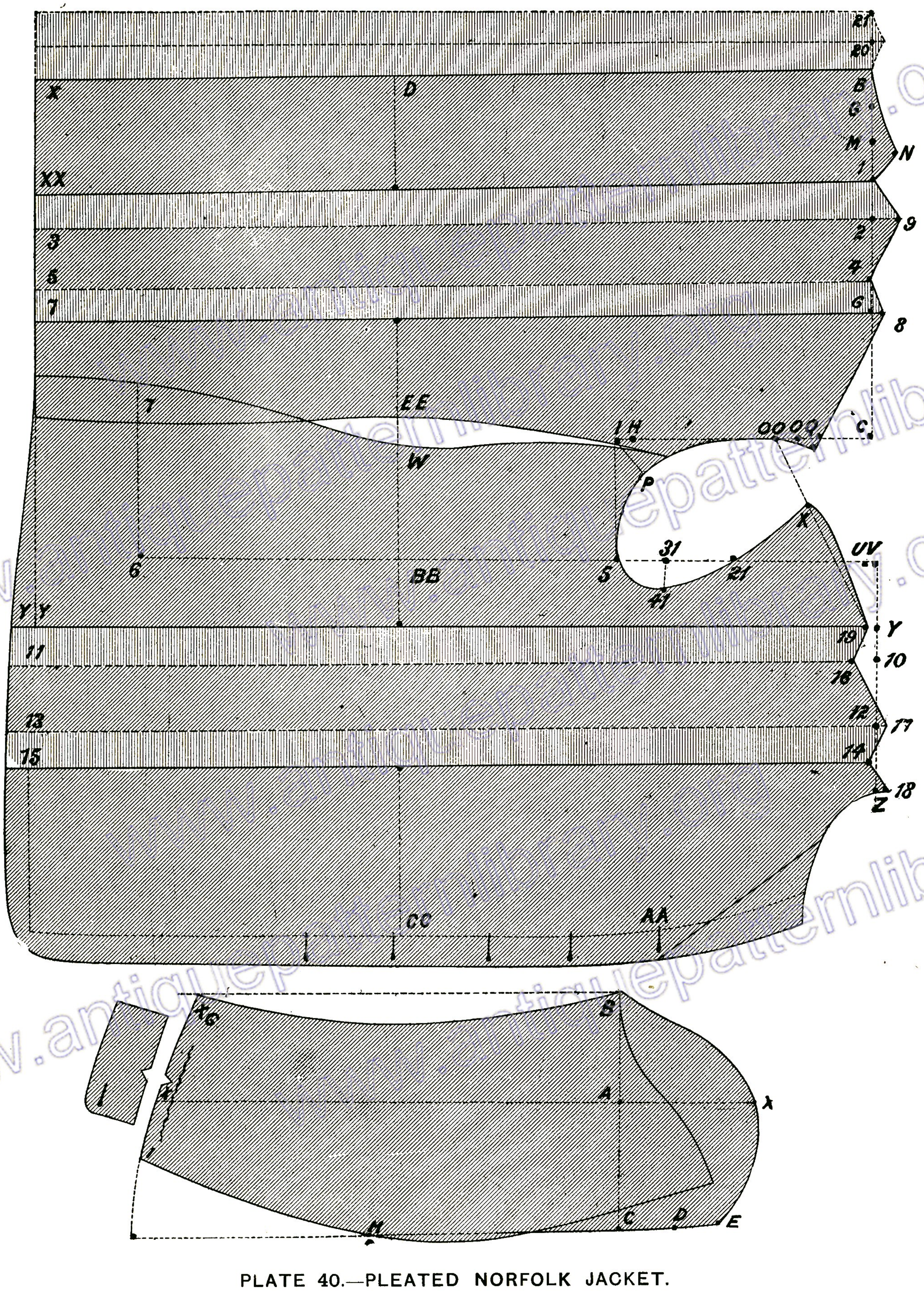
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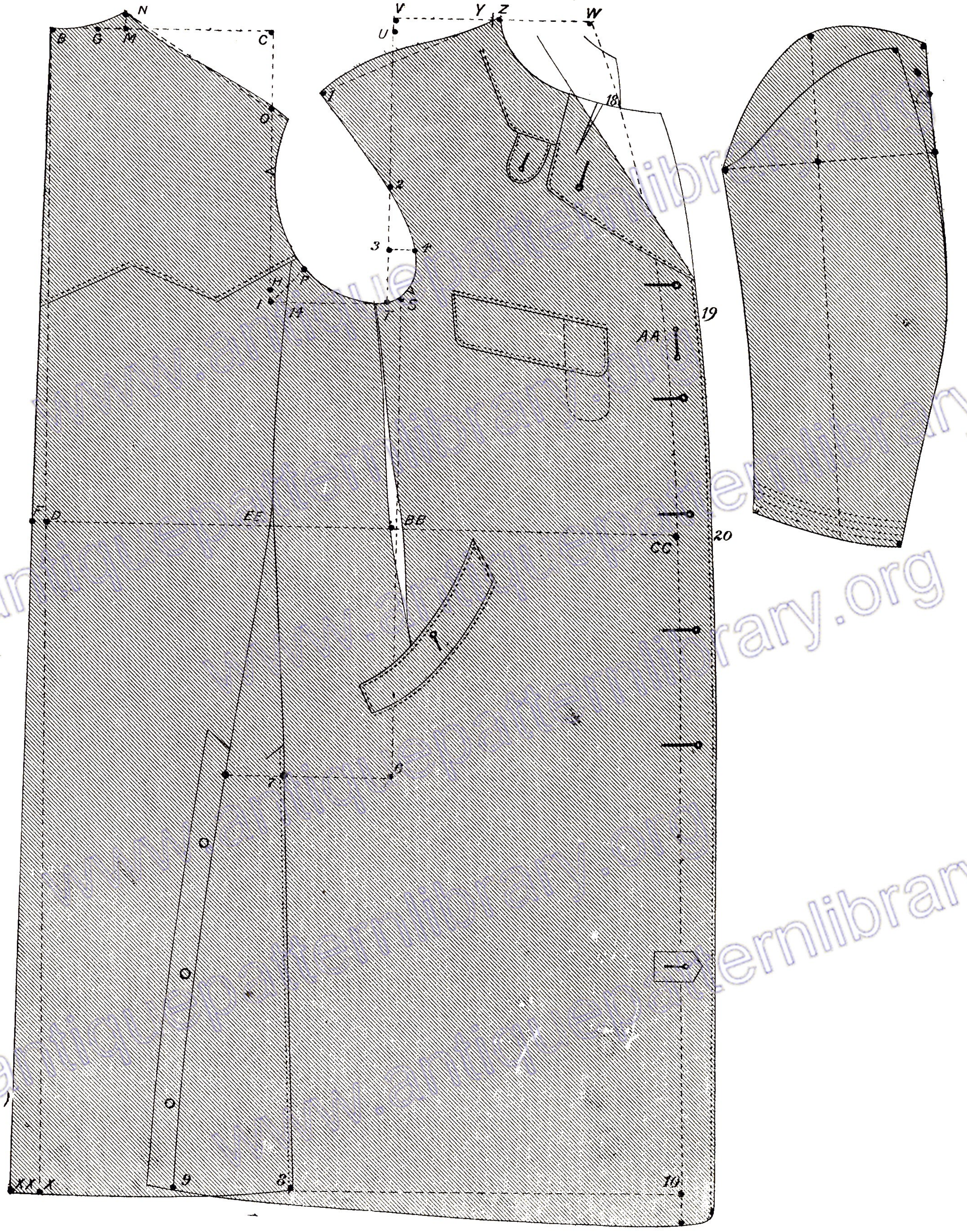
PLATE 40.—PLEATED NORFOLK JACKET.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D
EE
BB
CC
20
7
6
9
8
10
XX
X

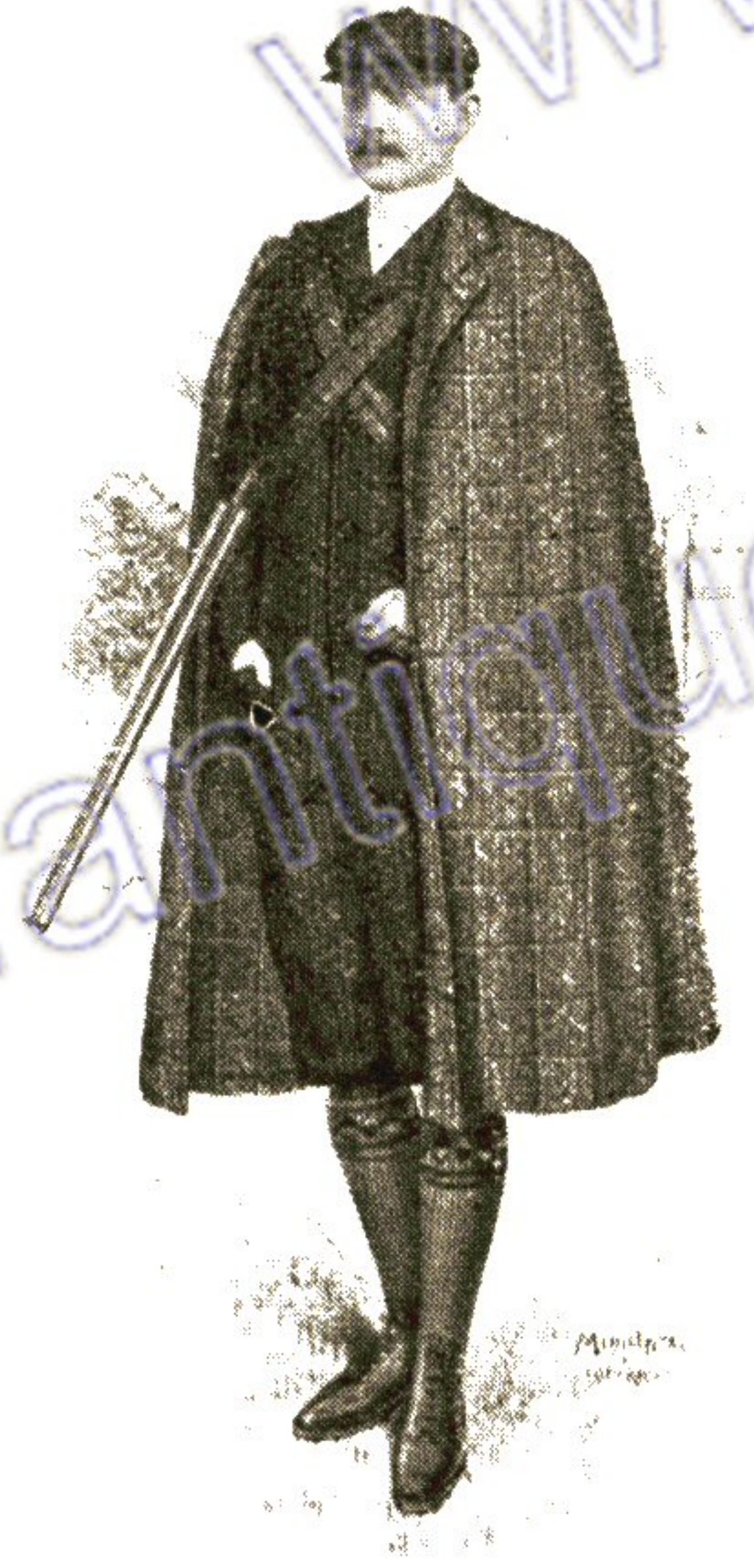
PLATE 41.—THE NEW KENNEL COAT.

All points as Sac Overcoat with following exceptions:—D to F is ½ inch. Draw back line from D through F to XX. The upper part of the back is yoked. Fly at bottom of side seam. Whistle pocket at front of breast pocket.

GOLFING OR SPORTING CAPE.

DURING the last year or two a new style of shoulder cape has been introduced for sporting purposes, the popularity of which has become so general that its description must prove instructive.

The garment is worn as a convenient wrap by many gentlemen when engaged in either shooting, fishing, boating, or cycling.



Sporting Cape.

As it appears in wear, the cloak shows a medium amount of drapery over the arms. It is finished at the front with holes and buttons, and sometimes is secured at the neck by a clasp. The edges are double stitched. A stand and fall, or "Prussian," collar is the recognised finish for the neck. A facing, or turning in, about two inches wide is allowed all round the cape at both front and bottom edges. This facing, it may be added, "grows" on at the edges, and in making up is turned in evenly. The cape is usually lined, the material selected for that purpose being generally a bright checked woollen.

Sometimes patch pockets are introduced at the sides (whether inside or outside is a matter of choice), the openings of which are protected by either holes and buttons or flaps. Occasionally perpendicular slits with sewn on "welts" are introduced about nine inches from the centre line of front, the length of which extends about four inches below, and eight inches above, the waist line. Through these slits, when the front of the cape is buttoned, the arms may be projected. When not in use the openings of the slits are protected by the welts. These slits, however, are but seldom ordered.

A feature frequently introduced in these capes is the insertion of inside loops in the same position and of the same size as the slits above described. Within these loops the arms may be conveniently rested.

The most distinctive and novel feature of the style is the introduction of the shoulder belts (usually made of the same material as the lining, and about two inches wide) which may be arranged in any of the ways described below.

The Cross-Belt Style. In this arrangement the shoulder belt is sewn across the back neck and hangs loose from the shoulder seams downwards. In wear the loose ends are brought across the chest, thus—**X**, and fastened at the back with either holes and buttons, or a buckle. [This style is shown on the drawing.]

The Waist-Belt Style. Sometimes the belt is secured across the back neck, the loose ends hanging straight down the side, and secured at the bottom by being looped upon a waist-belt, which is made of the same material as the shoulder straps, and fastened at the front with buttons or a buckle.

The Arm-Loop Style. In this style the belt is sewn across the back neck and the two loose ends curled upwards to the shoulder neck point where they are secured. By this arrangement two separate loops are formed, through which the arms are projected, and which in wear rest around the armhole of the under coat.

The Side Loop Style. By this plan the shoulder belt is secured at the back neck in the usual way, but the loose ends, instead of being brought *across* the chest, or backward to the shoulder point, are brought down perpendicularly at each side and carried around to the back of the waist, at which point the ends meet, and are secured by a button or a buckle. In whatever way the shoulder belt is treated, the object aimed at is the same, viz., the provision of a means whereby the cape may be thrown back from the front,—to provide room for the movements of the arms, as in shooting, &c.,—without falling off, as it of a necessity should do, if not secured by the protecting loops.

In Cutting the cape is shaped on the lines of the ordinary Ulster cape, a seam running down each side.

The Material, which is most frequently cheviot, often covert coating, and sometimes melton, is usually waterproofed.

Hoods. In some cases hoods are worn with these capes. If such an accessory be selected, it is usually finished in the round or "Jelly-bag" fashion, and it is almost needless to add, must be made sufficiently large to pass over the head and cap of the wearer.

GOLFING OR SPORTING CAPE.

MEASURES.

Breast, 18 over the under coat. Waist, 16. Neck, 8½. Length of Cape, 43.

To Form the Back.

Draw lines B, C, X.

B to D, the natural waist length.

B to X, the full length.

D to E, half-an-inch.

Draw closing seam B to X.

B to M, one-sixth breast less ¼ inch.

M to N, ¾ of an inch.

B to C, one-half of the breast measure.

By B, C, square down to BB.

C to H, one-half breast less ½ inch.

H to I, half-an-inch for normal figure.

If the figure is low shouldered increase from H to I.

If the figure be square shouldered decrease from H to I.

If shoulder measures have been taken make H to I one half the difference between them.

I to O, one-third of the breast measure.

BB to P, one-fourth of the breast measure.

If the waist measure exceeds the breast, make from BB to P, one-fourth of the waist measure.

Draw side line from O through P to bottom, L.

From bottom line to L, 1¾ inches.

Curve shoulder seam from M to N, and back neck from N to B.

* * * *

To Form the Forepart.

In cutting the fronts, the back as produced above is utilised, being laid upon a separate sheet of paper, when the side seam of the forepart is curved level with it from the point N, through O to L.

From the point B of back, mark down to 18 one-sixth of the breast measure, and curve the neck lin from N.

The point K is found by the actual length of neck, which in the absence of measurement may be taken as one-half of the breast measure less half-an-inch.

From R on the back line to CC, is 3 inches.

S is midway between B and R.

From S to AA, is 2½ inches.

Draw centre line from K, through AA, and CC.

From AA to 19 is 1 inch for holes, buttons, &c.

CC to 20 is also 1 inch.

Form front edge from top to bottom.

* * * *

To Form the Shoulder Strap.

Draw a straight line as from A to B, one-half of the total breast measure (18), with a half (9) added, in this case 27 inches.

At the right hand side (as indicated) mark the position of a hole and buttons.

At about 3 inches from the point A, the edge of the strap must be stretched so that it takes the curve of the neck without creating contraction.

The point A, it may be well to remark, is joined to the point B of the back neck.

* * * *

The Collar.

The collar, as the outline given suggests, is cut the same as the ordinary Prussian collar worn with Inverness Capes, &c.

The stand and the leaf should be stitched in the direction shown.

* * * *

THE FIGURE introduced on the diagram page shows the direction taken by the straps when on the body.

It will be seen that it is secured to the cape across the back neck from which point it is brought down in front of the arm, under which it is carried to the centre of the back, where it is secured by the hole and buttons provided for the purpose.

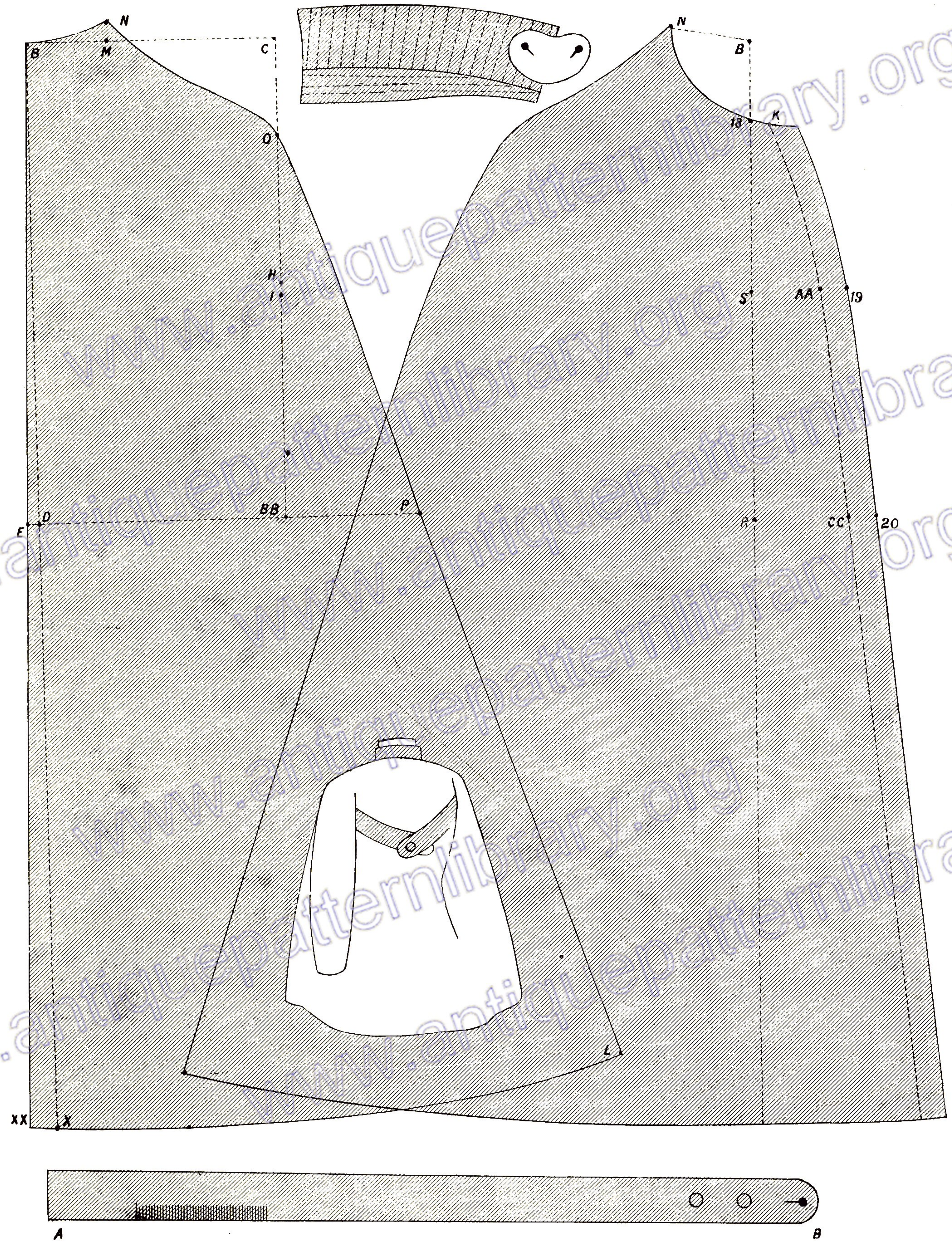

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PLATE 42.—GOLFING OR SPORTING CAPE.

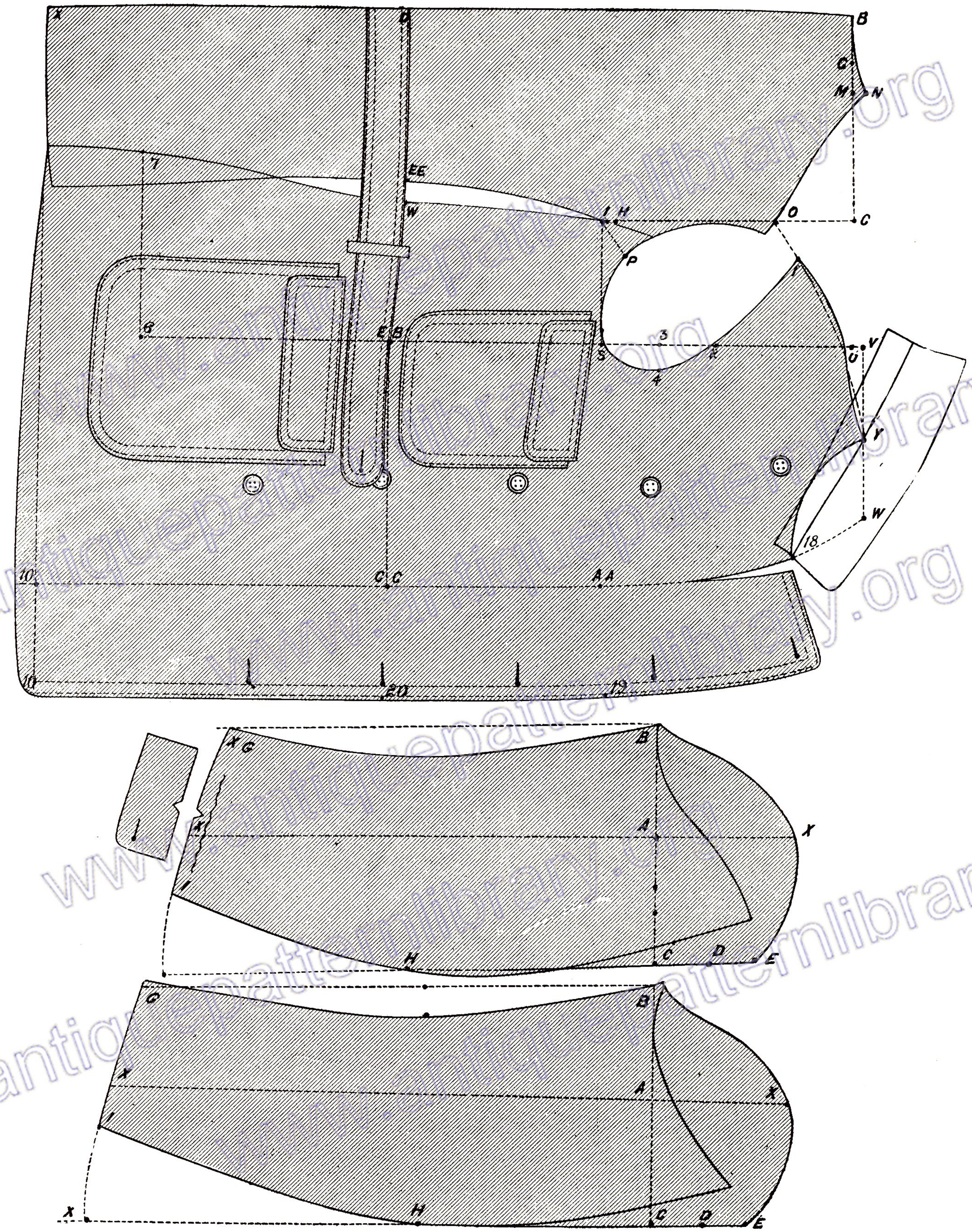
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PLATE 43.—FISHING COAT.

This coat is very easy fitting and buttons up to the neck. All the fitting points are obtained the same as the Easy Fitting Lounge Coat described on page 77. The width of lapel is 4 inches. The sleeves are often fulled in on a wrist-band, as illustrated by the above diagram.

LIVERIES.

THE subject of "Liveries," or the distinctive costumes worn by gentlemen's servants, is one that the student of tailoring must be familiar with, as probably there is no master tailor in the kingdom who is not occasionally called upon to execute such orders.

Many firms in London make livery garments a speciality, and have a world-wide reputation for the excellence of the outfits manufactured by them.

SPECIAL FEATURES OF LIVERY GARMENTS.

As livery garments are worn by servants in the actual performance of their duties, such duties entailing at times an unusual amount of wear and tear, it is above all things essential that the sewing and stays be of a strong and durable character. To impart the important feature of durability, various plans are adopted by livery tailors to augment the resisting power of the material used, which frequently (as in the case of fancy coloured refines, &c.) is of a somewhat brittle and consequently unreliable character.

Of these plans, or precautions, I may mention the staying of the front of the arm-holes with linen, or silk serge, and the extra stays introduced at the angle of the skirt strap in Coatees, and also at the back tacks. The button holes, too, as well as the buttons, should be particularly well stayed, the former being worked with strong, stout twist.

The plan adopted by many livery firms of lining doeskin trousers to a little below the fork is too good a one to pass unnoticed. When this is not done a stay of linen is often sewn in the full length of the seat seam.

The edges of livery coats (except when made of box cloth) should never be made up raw.

Apart from the infusion of strength, there is a particular *style* looked upon as the correct thing for liveries, which differs materially from that aimed at in the production of ordinary garments.

Of this style the most pronounced feature is what is described in the trade as a *heavy* character, by which is meant that the peculiar character of smartness aimed at in gentlemen's garments is not considered desirable in the costumes worn by their servants.

To illustrate this, it may be mentioned that the collars are usually made heavier, and the lapels, flaps, sleeves, and skirts broader or more stumpy. In this democratic age, however, the tailor often finds himself "between the devil and the deep sea," in dealing with masters of old fashioned ideas, and servants of modern ones.

* * * * * *

BUTLER'S COSTUME.

The costume of the butler is the nearest approach to that of his employer.

THE COAT is of the ordinary dress coat form, slightly shorter, and broader in the skirt, and lapels. The lapel should roll only to between the second and third hole from bottom. Silk breast facings are never used for these coats.

THE WAISTCOAT (see plate 73) is cut with a roll collar, and is not curved at the opening in the ordinary fashionable dress form. It is fastened with four buttons.

THE TROUSERS are cut to hang straight, about 18½ knee, and 18 bottom. The material is invariably black

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COACHMAN'S AND FOOTMAN'S STATE LIVERY.

As the making of state liveries is confined to a few houses, and would prove in no way advantageous to the majority of tailors, I need not enter minutely into their peculiar details. They are usually richly decorated with lace, and of bright and showy colours. County sheriffs, and such functionaries, usually retain their family colours, embellished with such decorations as they may approve.

THE COACHMAN'S COAT is cut single breasted fastened with two hooks and eyes at the most prominent part of the chest, which is curved gradually downwards and finished with square corners at the bottom. The length of such coats is about 40 inches. The bottom of the skirt is cut rather square. The neck is finished with a stand collar reaching to the edge of the forepart. Flaps of a heavy cut are placed over the hips. Deep gauntlet cuffs are placed at the sleeve hands. The back skirts to provide for the decoration usually inserted meet edge to edge; they do not overlap in the ordinary fashion. The style of lacing varies, but is always very elaborate.

THE FOOTMAN'S COAT in most respects is the same as above described. It is however about two inches shorter, and is narrower at the bottom of the skirt, which measures about seven inches.

These coats should be cut full to the measure, say about an inch a side more than the ordinary working scale.

STATE VEST for either Coachman or Footman is identical in shape (see plate 78). It is cut single breasted, fastens with hooks and eyes, is finished with a stand collar, opens at the front to about fifteen inches down, and is cut with deep pointed corners.

The pockets are covered with pointed flaps, the opening being at the top edge.

STATE BREECHES for both coachman and footman are often of the same material as the waistcoat, and sometimes though rarely of plush. The knee buttons are placed directly at the sides—*not coming towards the front.* The Coachman's breeches are finished with four knee buttons, and an "anchor" buckle, and should reach to the top of the calf. The Footman's breeches (plate 91) are finished with three buttons, and an anchor, and reach only to the hollow of the leg about two inches below the knee. Lace gaiters and tassels are attached to both coachman's and footman's breeches.

THE HAT worn is the three-cornered style, which did *not* die with Her Most Complacent Majesty Queen Anne.

* * * * * *

COACHMAN'S AND FOOTMAN'S DRESS LIVERY.

The "Dress" livery of coachman and footman as worn in the households of the aristocracy, is very similar in its main features to the state dress above described, the only difference in cut consisting of somewhat shorter and narrower skirts. The lace so striking a feature in the state dress is frequently omitted in "dress" liveries, in which case the fronts are finished with six holes and buttons. Six cords as shown on the diagram are most frequently placed across the fronts, sometimes on the left side only, and at others on both fore-parts, in which cases the buttons are sewn on at the back ends of the cords. There is no unalterable regulation for the length of these cords, the top one is usually about four and a quarter inches, and the bottom one about two and three-quarters. The back skirts are made up in the ordinary way except when lace is used, when the treatment is the same as described for the state dress. Side edges with three buttons in each are inserted at the pleats. Pointed flaps with a button under each corner are placed on the hips. The pockets are inserted inside the pleats. A breast pocket is also inserted in the left breast. The sleeves are finished in various ways, either with a "round" cuff, decorated with three cords and buttons, or with pointed slashes, which may be inserted either at the fore-arm seam, or in the middle of the cuff, according to the livery regulation. These coats are frequently made of fancy colours, rendered still more striking by facings, and sometimes edging, of a contrasting colour. Aiguillettes are also frequently introduced, and should always match the colour of the lace. If lace is not used the aiguillettes are of the same colour as the cloth. There is no definite regulation as to the shoulder on which the aiguillette is fixed.

MAKING UP.—There are no garments that require more careful making up than coats of this description, as upon the form imparted to them depends much of the general effect.

The proper manipulation of the front edges of fore-part and skirt, which should be judiciously steadied, is of great importance, as is also the necessary working back of the breast facings to ensure that the edges will not curl outwards.

The cords should match the colour of the cloth, and be sewn on perfectly fair, as if sewn on easy they will wobble in a most unsightly fashion, and if tight will produce wrinkles in the cloth beneath. This reference to the cord equally applies to the lace which must be treated in a workmanlike manner.

The side edges it may be remarked consist of a single strip of cloth, the outer edge of which is turned in and felled. The buttons are plugged right through the side edges and back skirts, the shanks being secured underneath, and covered with the back edge of the cloth skirt facings.

The side linings are of Italian, the colour matching the cloth. The back is unlined and is finished at the neck with a "buggy."

THE MATERIAL is always a fancy coloured refine; drab or biscuit coloured tints predominating. The woollen houses making such materials a speciality, show a great variety of these colours and supply patterns on demand.

THE VEST (plate 78) is cut with long pointed corners, and is laced to correspond with the coat.

THE BREECHES (plate 91) are the same as described for state dress.

With this dress the hair is always powdered.

COACHMAN'S ORDINARY LIVERY.

The fanciful styles previously considered are but little worn in comparison to the ordinary style here described, and shown on plate 44.

The Coat in such outfits is cut in the shape of a single breasted frock, and fastens at the neck with a small step collar. There are six crest buttons down the front. Long side edges with buttons as represented are inserted at the pleats. The middle button is frequently omitted from these side edges. Flaps and pockets are inserted at the hips and a ticket pocket is placed in the waist seam. The sleeves are finished with a single row of stitching about two inches above the bottom, and are ornamented with two small holes and buttons. These coats are sometimes edged with cloth of a contrasting colour, and are also frequently embellished with coloured collars, and—sometimes—cuffs. The edges are turned in and finished plain. The coat in length should finish just above the knees. The material is a strong make of "refine," of the family colour, generally either black, blue, brown or green.

The Waistcoat (plate 77) may be of material the same as the coat or of striped Valencia. In the latter case the stripes are arranged to appear perpendicular, a distinction from the footman's vest, in which the stripes are horizontal. These vests are cut long, about 27 inches, and are finished with slits at the bottom of the side seams. Seven or eight holes and buttons are inserted at the front. The neck is finished with a roll collar. Sleeves are sometimes inserted in such vests (see plate 54), and great care should be devoted to affording ease for the movements of the arms. The waists of all livery vests are drawn in with strings—not with back straps.

The Breeches (plate 91) are of Kersey (usually drab), are finished with five holes at the knees, and are close fitting over the thighs.

Gaiters (plate 97) are sometimes ordered with such outfits but now very rarely, as top boots are almost universally worn.

The Great Coat (plate 44) is of milled Devon, double breasted with six holes and buttons in each breast. Flaps and pockets are inserted at the hips. The ticket pocket is inserted in a circular form a little above the waist seam. Short side edges with three buttons are placed at the top of the pleats. The collar is cut in the "Prussian" form. The edges, and sometimes the seams, are double stitched. The sleeve hands are stitched in rows, about four in number. The back and foreparts are lined with woollen. The skirts are lined with a thinner material. The sleeve linings are of linen. The length should be regulated to reach to the middle of the tops of the boots.

Capes (diag. 4, plate 44) are sometimes worn, which are always detachable from the great coat, particulars as to cutting them are given on page 97. They are secured at the neck with a leather strap and buckle. The cape is lined to cover the overlapping of the sham capes. Sometimes the capes are arranged in alternate colours as shown. The majority of these capes are made in one piece, the sham capes being omitted.

* * * * * *

GROOM'S ORDINARY LIVERY.

The livery costume of the groom acting as under coachman, &c., is almost identical with that of the coachman's (plate 44). The only changes necessary to mention are that the skirts of the Great Coat are usually about three inches shorter, and that the Frock Coat is made up without flaps, and with short side edges, showing three buttons in each.

* * * * * *

PAD GROOM'S LIVERY.

The pad groom usually attends his master on horseback, and his coat must be cut closer fitting than that of the ordinary groom. More particularly is this the case at the waist, around which a leather belt is worn, as should the coat not be cut close at this section, it will form into folds when the waist belt is tightened. Short side edges with three buttons in each are inserted at the back pleats. The skirt in this case is cut short, not exceeding fourteen to fifteen inches, and it is best lined with material the same as the outside of the coat, although it may be mentioned that such coats are often finished by lining the skirts with shalloon of a contrasting colour such as scarlet or orange.

If, as is frequently the case, the outside collar be made of bright coloured cloth the skirt facings, if coloured must correspond in tone

FOOTMAN'S ORDINARY LIVERY.

The details of a footman's ordinary, or undress livery, are as follows :—

The Coatee is cut as represented on plate 44. It has three holes below the turn, and two or three above. The edges are made up on the crease and are "linked" together at the third hole from bottom. Long side edges with three buttons in each are placed at the pleats. Sword slashes, with three buttons, are stitched on the skirts, which are lined with cloth. The sword slash runs about eleven inches long. The sleeve hands are finished with a round cuff two and three-quarter inches deep. One button and button-hole is inserted in the cuff, and a second hole and button about half an inch above it. The length of the cuff slit is about four inches. The edges are frequently piped with cloth of a contrasting colour in which case the sword slash, side edges, and cuffs should be made to correspond. An outside collar of a contrasting colour is also permissible. The material, like that of a coachman's, is a "refine."

The Waistcoat (as plate 74) may be the same material as the coat, or of a contrasting colour, or as frequently seen of striped Valencia, in which case the stripes run across. The edges are made to correspond with those of the coat. The neck is arranged in the roll collar form, and the fronts are secured with four or five buttons. Eyelet holes should always be worked in Valencia waistcoats, so that the buttons may be removed when necessary.

The Trousers are cut to hang straight, and are finished with cross pockets. If the edges of the coat are piped, the side seams are jetted to match. Some firms line the upper part of livery trousers as far down as the thighs, which is an excellent preventative against bursting, a very common annoyance, particularly when coloured refine or brittle doeskin is used.

The House Jacket (plate 44) frequently supplied with a footman's outfit, is made of striped jean, see diagram, plate 44. Pockets with welts are inserted at the sides. The jacket is single breasted, mostly finished with a roll collar, although many are made in the step collar form. Such jackets are lined with white cotton. The buttons are covered with the same material, and the bottom is turned up over the linings. The sleeves are made up and inserted the same as in coachman's sleeved vests.

The Great Coat (plate 44) is the same as described for the coachman with the following exceptions. There are no flaps or pockets at the hips, the pockets are inside the pleats, and the ticket pocket is inserted in the waist seam. The length of skirt reaches to within about eight inches of the ground.

* * * *

PAGE'S LIVERY.

This livery in the majority of cases consists only of a jacket and trousers. The jacket is made on the lines of a military shell jacket. It is fastened at the front with holes and ball buttons, about one inch apart. Sometimes the front is fastened with hooks and eyes, the eyes right, and the hooks left. When this is so a row of studs touching each other are often placed down the left edge. An extra row of buttons is also at times "plugged" from the shoulder to the waist of each fore-part. Such jackets are usually well wadded, and as the lining is of dove-coloured cotton, it may not be superfluous to mention, that the wadding should be white. The sleeves are finished like those of the footman's Coatee. An inside breast pocket is the only one permissible, and this should have the opening in a perpendicular direction.

The Trousers are usually lined, and they should always be particularly well stayed. The buttons must be sewn on very strongly. No pockets are put in page's trousers. Leather protectors at the heels are always inserted in a certain celebrated livery firm, whose reputation for livery outfits is unsurpassed.

The Material of which these garments are made, is usually doeskin, as it is much more durable than the ordinary livery cloth.

When cutting pages garments it is best to allow good inlays, as they are, owing to the rapidity of boys growth, frequently enlarged. I have also noticed that page boys seem to be changed more frequently than any other class of servants, and have often been called upon to alter a page's jacket cut for some spare built boy, to accommodate the girth of one made upon the lines of the fat boy in Pickwick. Previous to quitting the subject of inlays allow me to suggest that the workmen be warned against scorching them with the iron, a result often discovered when too late to be rectified.

POSTILLION'S OUTFIT.

The Postillion's Jacket usually matches the coat of the coachman, but is much more elaborately ornamented. This decoration is greatly a matter of taste, there being no fixed standard observable. In length a postillion's jacket should only reach the natural waist. The jacket is kept in its place by a band of the same material two and a half inches wide. This band is sewn around the bottom edge and fastened in front, which is finished to correspond with the front edge of the jacket. Pockets with welts, or flaps, pointed and inverted, or imitations of them, are sometimes a feature of such garments. The front is slightly opened at the top to display a white necktie. The neck is finished with a stand collar, the front edge of which runs in a continuous line with the front edges of the foreparts. The sleeve hands are finished in various ways, sometimes with slashes, and sometimes with three or four holes and buttons. The seams and edges are occasionally piped with coloured cloth, in which case the waistband is generally of the same colour as the pipings.

The Breeches are of white leather, cut close fitting. A velvet cap and top boots complete the outfit.

HALL PORTER'S LIVERY.

In a gentleman's family, or fashionable club-house, the porter's livery is cut on the same lines as the footman's.

BANK MESSENGER'S LIVERY.

This livery usually consists of an ordinary frock coat, vest, and trousers, and sometimes of a suit cut on the lines of a "coatee" or plain livery outfit with the collar and sometimes the cuffs of a contrasting colour. Crest buttons, either gilt or plated, are generally used. Pockets secured by holes and buttons are placed in the skirt linings.

JOCKEY'S COSTUME.

Although the outfit of a jockey is not included in the ordinary list of liveries, I consider its consideration most appropriate in this section of my work.

This costume is one that the general tailor is occasionally called upon to supply, and as its construction is extremely simple there is no reason why he should not cut and make it himself instead of entrusting it to a specialist and thereby curtailing the profit which is at the best none too great in such cases.

The costume consists of a jacket and breeches, the details of which are as follows:

The Jacket or Blouse is made of silk cut in the form of an ordinary loose three seamer. Plenty of ease must be allowed right through the side seams. Seven inches a side more than for an ordinary lounge coat is not too much. The length is about the same as that of a lounge coat, said length being tucked inside the breeches, and producing the well known baggy appearance which is one of its most striking features. The silk used is styled gros grain, the lining is of thinner white silk.

There are five or six holes and buttons down the front. The collar is, in some cases, of the ordinary stand collar form, meeting in front, while in others the front of the neck is sloped downwards in a V shape. In this case the end of the stand collar is only brought to a point about two inches from the front edge. [This style is similar to the Clerical "Notched" Vest.] The buttons are covered and match the silk under them. Many racing jackets are made up without linings. A ribbon, inclosing a running string, is sewn, by machine, three inches below the waist all round. The ends of the strings project through eyelet holes which are worked two inches behind the hole on the left side, and the same behind the button on the right side. To prevent the string running out it is tacked at the back.

The sleeve hands are either plain or finished with round cuffs. Sometimes they are fulled in upon a narrow band, and sometimes drawn in, but not tightly, with elastic. The fore-arm of sleeve is often arranged on the crease. Care must be taken that the sleeve head is not too small for the scye. The sleeves are two inches longer than in ordinary coats.

The colour of the jacket is its most distinguishing feature, and is selected by the master. If stripes the colours are joined by seams. The seams are not felled over, but are serged thickly with sewing silk. The front edge is best when running with the selvage. Allow a turn in of three inches for the holes and buttons. The turn in is not sewn down.

The Breeches are cut close fitting on the ordinary lines of the groom's breeches (plate 91). Material, thin white Kersey. They are worn without braces, and there are no pockets in either jacket or breeches.

A SERVANT'S SUPPLY OF CLOTHES.

As a general rule the yearly supply of clothing allotted to servants may be enumerated as follows:—One dress suit; one undress suit; two tweed or "stable" suits; two pairs of drawers; and a great coat every second year.

LIVERY GARMENTS.

:o:

INSTRUCTIONS FOR DRAFTING.

GREAT COAT, FOR COACHMAN, GROOM, OR FOOTMAN. Diagram 1.

This garment as defined on diagram 1, is cut on the same lines as the frock overcoat illustrated on plate 13. It is finished with a Prussian collar as shown on plate 7 The lapel is cut so that the sewing on edge is exactly the same curve as that of the front line of fore-part. Full information as to details of making up given on page 94.

* * * * * *

COACHMAN'S FROCK COAT. Diagram 2.

This coat is cut on the ordinary frock coat lines (plate 2) with the following exceptions.

From Y to Z is a quarter of an inch. From T to 2 is one-fourth of the working scale. AA to 19 is one inch. CC to 20 is one and a half inches. A quarter of an inch is taken out at the top of side seam. Extra spring is allowed at the bottom of the side body seams. From R to 12 is three-quarters of an inch. From 6 to 7 is one half of the seat measure plus a half inch. From i to P is a quarter of an inch more than one-twelfth. Diagram A suggests the sleeve. All the details are fully described on page 94.

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GROOM'S FROCK COAT. Diagram 3.

The changes of cut necessary for the Coachman's Frock also apply to this coat, with the addition that the length of the skirt is made somewhat shorter.

The style in which these coats are finished is minutely explained on page 94.

* * * * * *

COACHMAN'S BOX CAPE. Diagram 4.

This style of cape is still worn by the coachmen in old fashioned families, although with the majority of folk it has been relinquished for either the fur cape or waterproof.

As suggested by the diagram, it is best blocked from the fore-part and back of the coat, which are laid down in the position shown by dotted lines and marked around as diagram. The neck at XX is opened to the extent of two inches. The length of the front from O to P is one inch less than the back from B to D. From X to R is two inches longer than from B to D. The sham capes are curved to fancy, each one projecting about two inches under the bottom edge of the one above it, in which position it is firmly secured by sewing through the lining. A straight line drawn from P to Q forms a guide for the sloping of the front edges. The material used is the same as for the great coat.

* * * * * *

FOOTMAN'S DRESS COAT. Diagram 5.

The Footman's dress coat as clearly described on page 93 is cut as a Frock Coat with the following exceptions: The neck point of front is taken one inch inside the centre line, and the bottom point, 5, in one and a half inches inside the same line. The fastening hook is placed at the point AA. The skirt is curved away at the front in a line with the edge of fore-part. The stand collar reaches to the front of breast line. Diagram C shows the usual slash sleeve.

* * * * * *

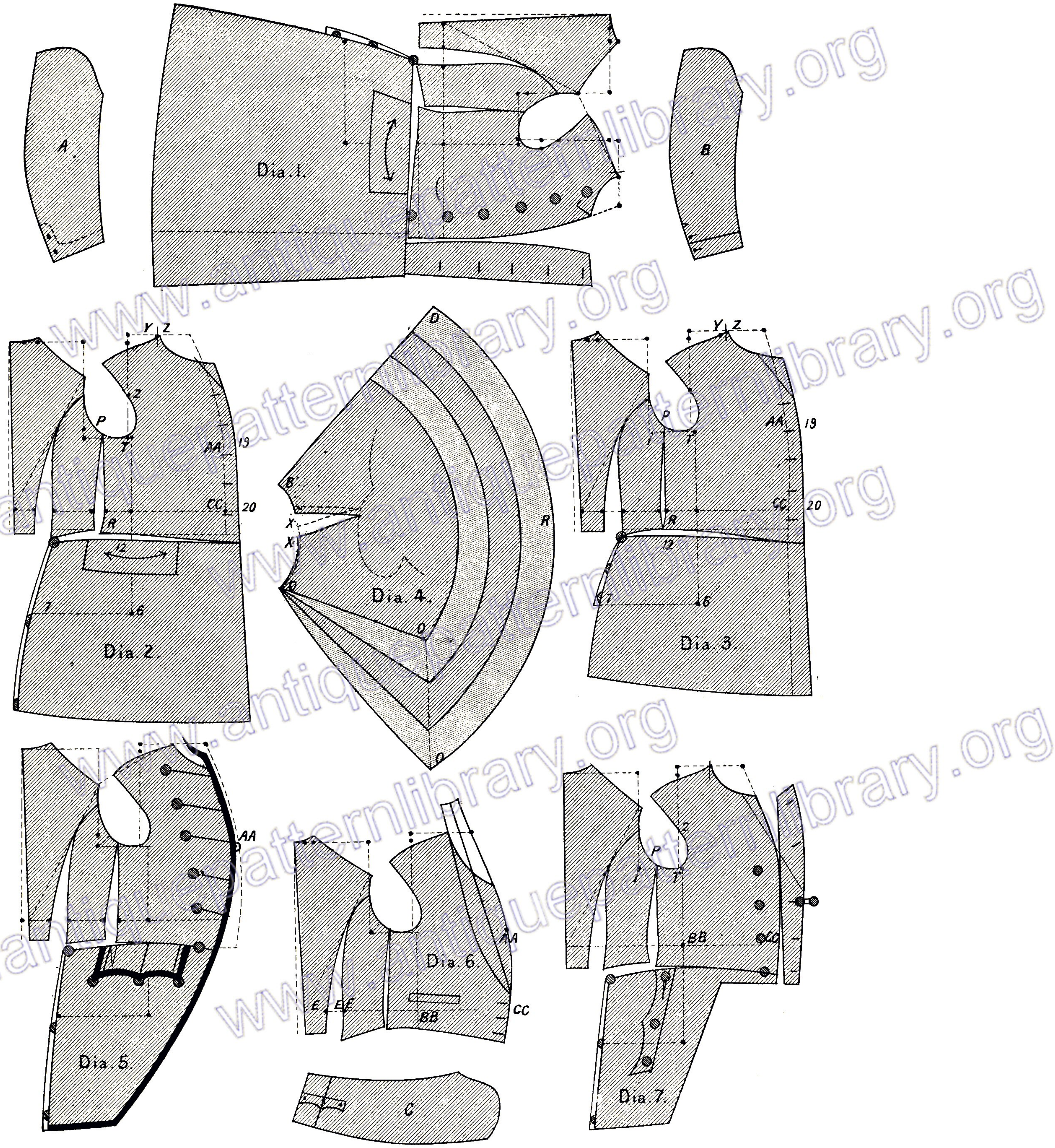
FOOTMAN'S HOUSE JACKET. Diagram 6.

The Footman's house jacket the particulars of which are set out on page 95 is cut on the ordinary system lines. The closing seam of back, to AA, is two and a half inches more than the breast measure. The width of back from E to EE is three inches. BB to CC is half the waist measure and half an inch. The length of back below EE, is two inches. The jacket is cut with a roll collar such as described on plate 7.

* * * * * *

FOOTMAN'S COATEE. Diagram 7.

The Coatee is cut with the following exception the same as the ordinary dress coat plate 6. I to P is a quarter of an inch more than one-twelfth. BB to CC is half an inch less than the half waist measure. From 3 to 2 is one inch more than one-sixth. The length of the strap of skirt is one inch shorter than that of the ordinary dress coat, while the bottom of the skirt is about one and a half inches wider. The style of sleeve is shown on diagram B, and full particulars will be found on page 95.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B
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PLATE 44.—LIVERIES.

MILITARY OUTFITS.

INFANTRY.

OFFICERS' TUNIC (All Ranks). Line Regiments. Plate 45.

SINGLE-BREASTED stand collar, with eight holes and buttons. Back without a closing seam. Ordinary coat pleats with hip buttons. Front edges, collar and pleats piped with white cloth, quarter of an inch wide. Facings of the regimental colour—white for English and Welsh regiments, green for Irish regiments and blue for royal regiments. Shoulder straps of twisted gold cord. Badges of rank in silver. Cuffs laced to a pointed pattern, eight inches from bottom of cuff, $\frac{5}{8}$ths of an inch lace around top, and a tracing of gold a quarter of an inch above and a quarter of an inch below the lace. The lower tracing is finished with a crow's foot and the upper one with an Austrian knot, the top of which is ten inches from the bottom of cuff. The collar is ornamented with five-eighths of an inch lace along the top, and gold Russia tracing at the bottom.

Field Officers have a row of braided eyes below the lace on the collar and *two* bars of lace along the top of the cuff, showing a quarter of an inch light between the bars.

Colonels and Lieutenant-Colonels have braided eyes above and below the two rows of lace on cuffs.

Majors have the braided eyes on the cuff above the lace only. There are two rows of lace, same as for Colonel.

Captain's sleeves are traced the same as Field Officers', except that the tracing is plain, without eyes. There are no braided eyes on the collar.

Lieutenants have *one* bar of lace only on the cuff, which extends to $7\frac{1}{2}$ inches from the bottom of sleeve. The Austrian knot is $9\frac{1}{2}$ inches from bottom. In other particulars the lace and braiding are the same as for Captains.

Trousers (Undress).—Blue cloth with a scarlet welt quarter of an inch wide at sides. (Dress). Blue cloth with a gold lace stripe $1\frac{1}{8}$ inch wide, showing an eighth of an inch crimson in the centre.

Pantaloons (Plate 96) for mounted duties. Blue cloth, stripes same as trousers.

Sash.—Crimson silk net, on ordinary occasions. On State occasions gold and crimson net.

* * * * * *

PATROL JACKET.

(Plate 45.)

Blue cloth, hook and eye edges, 28 inches long for a man 5 feet 9 inches in height. One inch black mohair braid around the edges and the slits at the botrom of side seams. On each breast four double drop loops of quarter of an inch flat plait, with eyes in the centre of each. The top loops extend to the shoulder seams, and the bottom ones are 4 inches long. Four netted olivets on the right side to fasten through loops on the left. An Austrian knot of flat plait on each sleeve, 7 inches high from the bottom of the cuff. Double flat plait on each back seam, with a crow's foot at top and bottom, and two double eyes at equal distances between. Pockets with flaps to go in or out are given in the regulations, but military tailors invariably omit the flaps, and merely *jet* the pockets. Cloth shoulder straps edged with half-inch mohair braid are sewn in with the sleeve and secured with a small black netted button near the collar. Badges of rank in gold.

In line regiments this Jacket is now replaced by the new Fatigue. The outline here described is still retained by the Rifle Brigade and 60th Rifles.

* * * * * *

SHELL, OR MESS JACKET.

(Plate 45.)

Scarlet cloth with pointed cuffs and collar of the regimental facings. Gold braid edging all round, including the top and bottom of the collar. A loop of gold braid at the end of collar to act as a fastening. A row of gilt studs is inserted at the front edge of the forepart. The front edges are finished with brass hooks and eyes. Shoulder straps and badges same as Tunic. Scarlet lining. This Jacket has been superseded in line regiments by the new roll collar style (see following pages), but it is still worn in certain Yeomany and Volunteer corps.

MESS WAISTCOAT.

(Plate 79.)

Cloth of the colour of the regimental facings. Gold tracing on edges and pockets, which are decorated with crows' feet at the top, bottom, and ends. A row of gilt studs, on the left edge, and hooks and eyes down the front. In regiments distinguished by white facings, the waistcoat may be of white or scarlet cloth. A white washing vest with four gilt uniform buttons is sometimes worn. The buttons are secured with rings, under eyelet holes.

This style is still worn in some Volunteer and Yeomanry regiments. For new style Infantry Mess vest, see page 163.

* * * * * *

INFANTRY GREAT COAT.

(Plate 45.)

The Coat is of grey mixed milled cloth. It is cut double-breasted with 6 regimental buttons on each breast. The distance from the top hole to the second one is six inches, below which the buttons are 4 to 4½ inches apart. The coat reaches to within a foot of the ground. A Prussian collar with a stand 2 inches deep, and a fall of 4½ inches with one hook and eye at the end. A sham, or false, stand is stitched along the crease edge for the purpose of covering the small buttons to which the cape is attached. Loose round cuffs 6 inches deep are stoted to the bottoms of the sleeves. The top edge of the cuff is not sewn to the sleeve, but is turned in and felled, so that it may be turned down over the fingers if desired. Two cross pockets with flaps to go in or out are inserted at the hips, and one large breast pocket is placed inside the left breast. A sword slit is arranged above the left hip. A closed fly 19 inches long closed with 4 small buttons is inserted at the bottom of the back seam. Pointed slashes 11 inches long, with three buttons on each and a hole worked in the middle to fasten on the centre button sewn on the back are inserted from about 7 inches below the top of the side seam. A cloth back strap or belt, 12 inches long, is buttoned upon the two top buttons of the side slash. Shoulder straps of the same material with a small button and badges of rank in gold are placed in the positions shown on diagram. The edges are seamed, pressed open, and stitched a quarter of an inch off the edge. The bottom edge is allowed to remain "raw." The body of the coat is lined with black "shalloon." The sleeve linings are of black Italian.

The Cape is of the same material as the coat. It is cut single-breasted, and fastens down the front with four buttons to match those on the coat. A narrow stand collar is sewn around the neck in which small holes are worked to fasten on the buttons sewn under the sham stand on the coat collar. The front edges of the cape are finished the same as the coat, the bottom edge is raw. It is lined throughout with black "shalloon." The front of the neck is secured with a short leather strap and a buckle. Four small tabs of cloth with holes are sewn inside at the bottom of the cape, two at the front and two at the back. The front tabs fasten upon the bottom buttons of the coat, and the back tabs upon the buttons of the sword slash. The regulation length of cape, according to the published instructions, should be long enough to cover the knuckles, but in the great majority of cases tailors make them about 27 inches long, so that the insertion of corner or wheel-pieces may be avoided.

For Mounted Officers.—The back slit is increased to reach to the cantle of the saddle and the fly is omitted In the slit, which is about 24 inches long, a gusset 19 inches wide at the bottom is inserted. A tab at the bottom of the gusset is used to close it when the coat is worn on foot. A small pocket with a flap at the back of the left sleeve. On the inside of each skirt a cloth band with button to secure the skirts over the knees when the coat is worn on mounted duties. The length of the coat should reach to the ankles, when it is worn on foot.

For Rifle Regiments the coat is the same as above, with the exception that badges of rank and buttons are bronze.

For Scottish Regiments the great coat is the same as described for the Rifles.

For Royal Engineers the great coat is cut and made the same as the Infantry with the following exceptions: The material is blue cloth, and the garment is lined with scarlet shalloon. The collar is covered with Garter blue velvet. Shoulder straps of the same material as the great coat, a small button of regimental pattern at the top. The badges of rank and buttons are of gold.

The Ordnance Store; Army Pay; Army Medical; Army Hospital; and Chaplain Departments, all wear great coats, cut the same as above described for infantry of the line.

Five to five and a half yards of material are usually allowed for a military cloak and cape.

CAVALRY.

TUNIC. Full Dress. Dragoon Guards and Dragoons.

Tunic (except for the Sixth Dragoon Guards). Scarlet cloth. Collar and cuffs of the colour of the regimental facings, in the First, Third, Fourth, Fifth and Seventh Dragoon Guards, of velvet; in the Second Dragoon Guards, and the First, Second and Sixth Dragoons, of cloth. Three-quarter inch lace on the collar all round for Field Officers, but round the top only for Captains and Lieutenants. The cuffs pointed, and edged with round-back gold cord. There are eight buttons at front and two at the hips. A scarlet slash with three buttons and edged with round-back gold and traced in and out with gold Russia braid on each skirt behind. The fronts are edged with the same material and colour as the regimental facings. The skirts are lined with white. Shoulder straps of plaited gold cord, lined with scarlet, a small button at the top. Badges of rank in silver.

Field Officers' cuffs are decorated with a *triple* Austrian knot traced round with gold Russia braid and extending to 11 inches from the bottom of the cuffs.

Captains', a *double* Austrian knot similarly traced, 9 inches from the bottom of the cuffs to the top.

Lieutenants', a *single* Austrian knot, 7 inches from the bottom of the cuffs to the top.

TROUSERS. Full Dress.

Blue cloth, with 1¾ inch lace down the side seams. Wellington boots and brass spurs.

PANTALOONS, &c. For Mounted Duties.

Blue cloth with stripes as on trousers, knee boots and steel spurs. Knee boots with a V cut out of the front.

STABLE OR MESS JACKET. Undress.

Scarlet cloth edged all round with one inch gold lace. The gold lace forms a pear-shaped eye at the bottom of each back seam. Collars and cuffs of the regimental facings; the cuffs pointed with one inch lace. Shoulder straps and badges of rank as for tunic. The lace used is of the same pattern as worn on the Tunic.

DRAGOON'S (Undress) FROCK. Plate 45.

Blue cloth, single breasted, three-quarter inch black braid and tracing on collar. A braided design on sleeve extending to 10 inches from bottom. Six loops of inch braid across the breast, with four rows of olivets. The back seams and back skirt trimmed with inch braid, traced, and ornamented with olivets and tassels. Shoulder straps of the same material edged with half-inch black mohair braid. Badges of rank in gold. Lined throughout with black silk serge. The length of skirt for an officer 5 feet 9 inches is fixed at 18½ inches. For every additional inch in height there is a quarter of an inch increase of skirt length.

SIXTH DRAGOON GUARDS.

Tunic of blue cloth, same cut as foregoing edged all round including top and bottom of collar with round-back gold cord. Collar and cuffs of white cloth. The collar laced within the cord, like those of the other regiments.

Field Officers.—The cuffs pointed with 1½ inch lace around the top, and figured braiding 11 inches from bottom.

Captains.—An Austrian knot of round-back gold cord and a tracing of eyes 8 inches from the bottom to top.

Lieutenants.—Austrian knot, and a plain tracing 7½ inches from the bottom to the top.

Other details same as given in the foregoing instructions for Dragoon Guards and Dragoons.

Stable Jacket.—Same as for Dragoons, except that the cloth is blue, and that the lace at bottom of side seams is worked into "dummies."

Trousers.—Blue cloth, with two stripes of three-quarter inch lace, a quarter of an inch apart at side seams.

Patrol Jacket.—The Sixth Dragoons, as also the Second and Fifth, wear in lieu of the Undress Frock previously described, a patrol jacket of blue cloth. It is cut on the lines of the Infantry patrol, the distinction being in the braiding. There is half an inch mohair braid at top and bottom of collar, with figured tracing between. One inch mohair braid all round, and up the side seams, traced with Russia braid. Five loops of one inch mohair braid with two olivets on each loop are placed at each breast. The braid is arranged the same as shown on the diagram of the Undress Frock. Cross pockets edged with braid and tracing.

TROUSERS AND PANTALOONS.

Blue cloth, with two stripes a quarter of an inch apart of three-quarter inch gold lace.

STABLE JACKET.

For the Sixth Dragoons the stable jacket is of blue cloth. At the bottom of each side seam a "dummy" is worked.

PATROL JACKET.

The Second, Fifth, and Sixth Dragoon Guards wear instead of the undress Frock, a Patrol Jacket cut on the lines of diagram 3, plate 45.

The jacket is of blue cloth with a stand up collar rounded in front. Half inch mohair braid on collar at top and bottom, with tracing in centre. One inch mohair braid all round, up the slits and along the back seams. Five loops of 1 inch mohair braid down the fronts, with two olivets on each loop. The top loops extend to the arm-hole, and the bottom ones are four inches. The cuffs pointed with one inch mohair and traced. The braid reaches five inches and the tracing eight inches from bottom. Cross pockets edged with one inch braid. Tracing at the top of slits at the top of shoulder seams; the middle of back neck; at the bottom of jacket; and to the right, left, and between the back seam. Hooks and eyes at front. Black lining. Shoulder straps of the same material edged with braid half an inch wide. Badges of rank in gold.

Trousers and Pantaloons.—For Sixth Dragoons, show a double stripe of white cloth.

* * * * * *

CAVALRY CLOAK AND CAPE

FOR

DRAGOONS, HUSSARS, LANCERS AND ARTILLERY.

The Regulation Cavalry Cloak (Dragoons) is made from stout blue waterproofed cloth and reaches to the ankles. It is cut single breasted with 4 holes 9 inches apart down the front. A second row of buttons extending gradually from the top to a distance of six inches apart at the bottom is sewn on the right side. This row of buttons is for use when the wearer is mounted. The width of the skirts is greater than in the infantry great coat, and a "gusset" the same as described for mounted infantry officers is inserted at the bottom of the back seam. The collar stand is 1¾ at back and 1½ in front. Two brass hooks and eyes are inserted at the front of stand and one in the leaf which is three inches deep. Five small buttons upon which the cape is fastened are sewn under a false stand. The front of neck is further secured by a short brass chain, or a clasp. Shoulder straps are six inches long and are tapered from 1¼ inches at neck, to 2¼ at sleeve head portion. The material used is the same as that of the coat. Badges of rank are in gold. An inside pocket is placed in the left breast. There should be no sword hole in cavalry cloaks. The sleeve hands are about seven inches wide made up, and are finished with a single row of stitching at about three-eighths of an inch off the edge. Cloth breast facings as in ordinary chesterfields are placed down the fronts. The edges are seamed and stitched a quarter of an inch off. The bottom of the cloak is raw. The lining is of scarlet shalloon in all regiments except the Sixth Dragoon Guards, in which corps white shalloon is used, and as a further mark of distinction the collar of the cape is of white cloth. The sleeves are lined with black Italian. The belt goes all round, is 2½ inches wide, and fastens on a button at back, and with a buckle at the front. Pleat pocket in left side seam. Cross pocket in right fore-part covered by a flap. There are no side edges.

The Cape of the cavalry cloak is cut 32 inch long, and is more roomy than that worn by the infantry. A seam is run down the centre of the back as the cloth must be opened to get the size. The edges and lining match the coat. The bottom edge is raw. There are three buttons 9 inches apart down the front, which is faced with cloth 4 inches wide. A stand collar lined with linen 1¼ inches deep in which five small holes are worked is sewn on at neck. The front of the collar is secured by a brass hook.

The quantity of cloth required for the coat and cape is about 5¼ yards.

I have given a very minute description of this garment as it is one that the general tailor is often called upon to make, and as up to the present anything like an intelligible description of it has not been published in any magazine of fashion or work on cutting. The outline as cut appears on plate 45.

Hussars.—The cloaks worn by the Hussar regiments are of the same pattern as above described for Dragoons. Those of the 11th Hussars are lined with crimson, and the remaining Hussar regiments with scarlet.

Lancers.—Same pattern as the foregoing. The cloaks of the 17th Lancers are lined with white, and the other regiments with scarlet.

Artillery.—The Artillery cloaks are cut the same as above. The distinctions in detail are described under the heading of Artillery on a previous page.

Commissariat and Transport.—In this department also the cloak is the same in cut as described for Dragoons

Veterinary Department.—In this department the cloak (cut the same as foregoing) is lined with black.

HORSE ARTILLERY.

In the Horse Brigade and Artillery Riding Establishments no tunic is worn, its place being supplied by what is termed in regulations the "Jacket."

THE JACKET (Full Dress)

is cut on the lines of the shell, or mess, jackets previously described. It is, however, always worn hooked at the front, and is cut very short at the sides over the hips, a feature necessitating an unusually high "rise" to the trousers, and pantaloons worn with it. It is of blue cloth and is edged all round with gold cord, and laced according to rank. A silver grenade is placed at each end of the collar. The fronts are very heavily braided with gold cord. Gold cord along the back seams, a crow's foot at top and an Austrian knot at the bottom. Shoulder straps of plaited gold. Badges of rank in silver.

TROUSERS (Full Dress).

Blue cloth, with 1¾-inch lace down the side seams; Wellington boots and brass spurs.

PANTALOONS, For Mounted Duties.

Blue cloth, with 1¾-inch scarlet cloth stripe; knee boots, with a V out of the front of top, and steel spurs.

PATROL UNDRESS.

Horse Artillery.—Patrol Jacket, of blue cloth, same cut as Infantry, edged with black mohair. Five loops of braid on each side, decorated with crow's feet and olivets. Stand and fall collar. Double braid on side seams, crow's feet at top and bottom and two eyes between. Cross pockets braided and traced. Shoulder straps of same material as garment and edged with ½-inch black mohair braid. Badges of rank in gilt metal. The patrol jacket is to be worn over the stable jacket, or with a false collar of the same pattern as that of the stable jacket. The sleeves are ornamented with flat plait, forming crow's feet, to a distance of 6 inches from the bottom of the cuffs.

The patrol is made long enough to reach the saddle when the officer is mounted, and according to regulations loose enough to be worn over the stable jacket. It should be mentioned, however, that this regulation is universally winked at, as all officers wear the patrol without the stable jacket underneath, and compound for its absence by wearing a sham collar of the same colour and trimming as that of the stable jacket.

TROUSERS AND PANTALOONS.

The trousers are of blue cloth, with 1¾-inch scarlet stripes at sides, Wellington boots and steel spurs.

The pantaloons are the same as for full dress.

STABLE OR MESS JACKET.

Blue cloth, with stand collar and pointed cuffs of scarlet, laced all round with ¾-inch gold lace, forming a bull's-eye at the bottoms of side seams. Hooks and eyes at front, gilt studs on the left side. Shoulder straps with badges of rank. Scarlet lining. The top of the collar is laced with ¾-inch gold, and there is a small gold tracing on collar seam. This jacket fastens up to the neck with hooks and eyes.

Captains' and Lieutenants' are distinguished by an Austrian knot on the sleeves. This knot is made of ¼-inch gold Russia braid. The captain's knot is traced with eyes both above and below. The lieutenant's has no tracing. The top of the knot is 7½ inches from the bottom, and the figured tracing 8 inches.

Field Officers' have a flat chevron of inch lace, extending to 6 inches from the bottom with braided eyes above and below the lace, the bottom of the braiding to reach just over the top of the scarlet cuff.

MESS WAISTCOAT.

Scarlet, with stand collar. Half-inch gold lace all round. Row of gold tracing braid in eyes down the front, inside the lace. Pockets traced with gold Russia, small gilt studs up left front. Back of scarlet alpaca. (*See plate* 79.)

CLOAK AND CAPE

are of blue cloth, reaching to within 8 inches of the ground. Stand and fall collar. A pocket in each side seam and one in breast. Four buttons down front. A short cloth back strap to fasten on a large flat silk button at the top of each pocket, a similar button in front on the right to hold the end of the back strap when it is not buttoned across behind. *No side slashes* or sword hole. Cloth shoulder straps. The cloak is lined with white shalloon. Badges of rank in gilt metal. The Cape is 32 inches deep, lined with white shalloon. A fly in collar with five botton-holes for attaching cape to cloak. Three buttons down the front. All other details same as Infantry cloak.

M

MILITARY UNIFORMS.

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INSTRUCTIONS FOR DRAFTING.

TUNIC.—LINE REGIMENTS, GUARDS, CAVALRY, FIELD ARTILLERY, ENGINEERS, ETC.

The same system lines and points used for the ordinary frock, plate 2, will produce the military tunic, diagram 1, plate 45, with the following exceptions:—

The neck must not be hollowed much at the sides. The neck point is advanced ½ inch from Y to Z. The full length of waist is only ¾ inch below the natural waist line. *Nothing* is allowed for seams between E and BB. *Half* the surplus of back waist is taken out under the arm, and the remaining half at the side seam. The skirt is hollowed 1 inch below the waist line at hips. From 6 to 7 is half the seat, plus 1 inch. The distance from C to H is half the scale, less ¾ inch. One inch is allowed beyond the centre line down front. The neck is made up 1 inch longer than linen collar. (16 for 15, etc.) The back is 1½ inches wide at waist. There is no seam in back. If shoulder strap covers the seam, add to the back 1 inch at N, and 1½ inch at O. Decrease front shoulder the same amount.

THE SLEEVE is cut as usual, and is always pitched at the side seam. (*For details, see page* 98.)

* * * * * *

MESS OR STABLE JACKET.—CAVALRY, ARTILLERY, RIFLES, ENGINEERS, ETC.

THE MESS JACKET.—Diagram 2, plate 45, is formed the same as the tunic, with the following exceptions:— The neck is cut ¼ inch shorter and ¼ inch lower. The row of studs at front is at the left forepart.

Full instructions for making up are given on the preceding pages. (*For new Infantry style see following pages.*)

* * * * * *

PATROL JACKET.—CAVALRY, RIFLES, ETC.

THE PATROL JACKET.—Diagram 3, plate 45, is formed the same as the tunic, with the following exceptions:— The front is formed straight from AA downwards, except in cases of corpulency, when it is made half the waist measure. The bottom of the back is 2½ inches. The back at waist is 1½ inches. The overlap at bottom of side seam is one-twelfth of the seat measure. There is no closing seam. (*For details, see page* 98.)

* * * * * *

PARADE FROCK.—GUARDS (HORSE AND FOOT) AND CAVALRY.

THE UNDRESS FROCK.—Diagram 4, plate 45, is formed the same as the tunic, with the following exceptions:— The fronts are cut to hook and eye in centre line. The length of skirt is increased to about 2 inches below knee.

Full particulars as to regulations, etc., are given in the preceding pages.

* * * * * *

SCOTCH REGIMENTS.

HIGHLAND DOUBLET.—Diagram 6. Same as tunic above the waist line. The Inverness skirts are 6½ inches deep, with skirt flaps 6 inches deep. Tracing braid and buttons on each skirt. (*For details, see previous pages.*)

* * * * * *

GREAT COAT AND CAPE.—STAFF, INFANTRY, ENGINEERS.

THE GREAT COAT.—Diagram 7, plate 45, is formed the same as an Ulster. All the upper points are produced the same as the sac overcoat previously described.

These garments should be cut to a scale at least 2 inches a side larger than the nett breast measure. The width of lapel beyond the centre line is about 4½ inches. The side seams are not taken in at the waist line. The back closing seam is drawn ¼ inch outside square line.

THE CAPE.—Diagram 7*a* is formed from the coat when cut out. The shoulder points of scye are allowed to touch, and the neck points are swung apart 2 inches, after which the outline of the cape is formed. The front length should be 1 inch shorter than the back length, and the side 2 inches *longer* than the back length. (*For details, see page* 99.)

* * * * * *

CLOAK.—CAVALRY AND ARTILLERY.

THE CLOAK.—Diagram 5, plate 45, is in its main feature the same as the one above described. It is, however, cut easier in the body, the side seams overlapping 2 inches at the waist line. It is cut single-breasted, with about 1½ inches in front of line CC on the left forepart, but about 3 inches extra material is allowed beyond the point CC on the right, or buttoning side, for the reasons described in the general instructions.

THE CAPE.—Diagram 5*a* is the same as Infantry, excepting that only 1 inch is taken out at neck points.

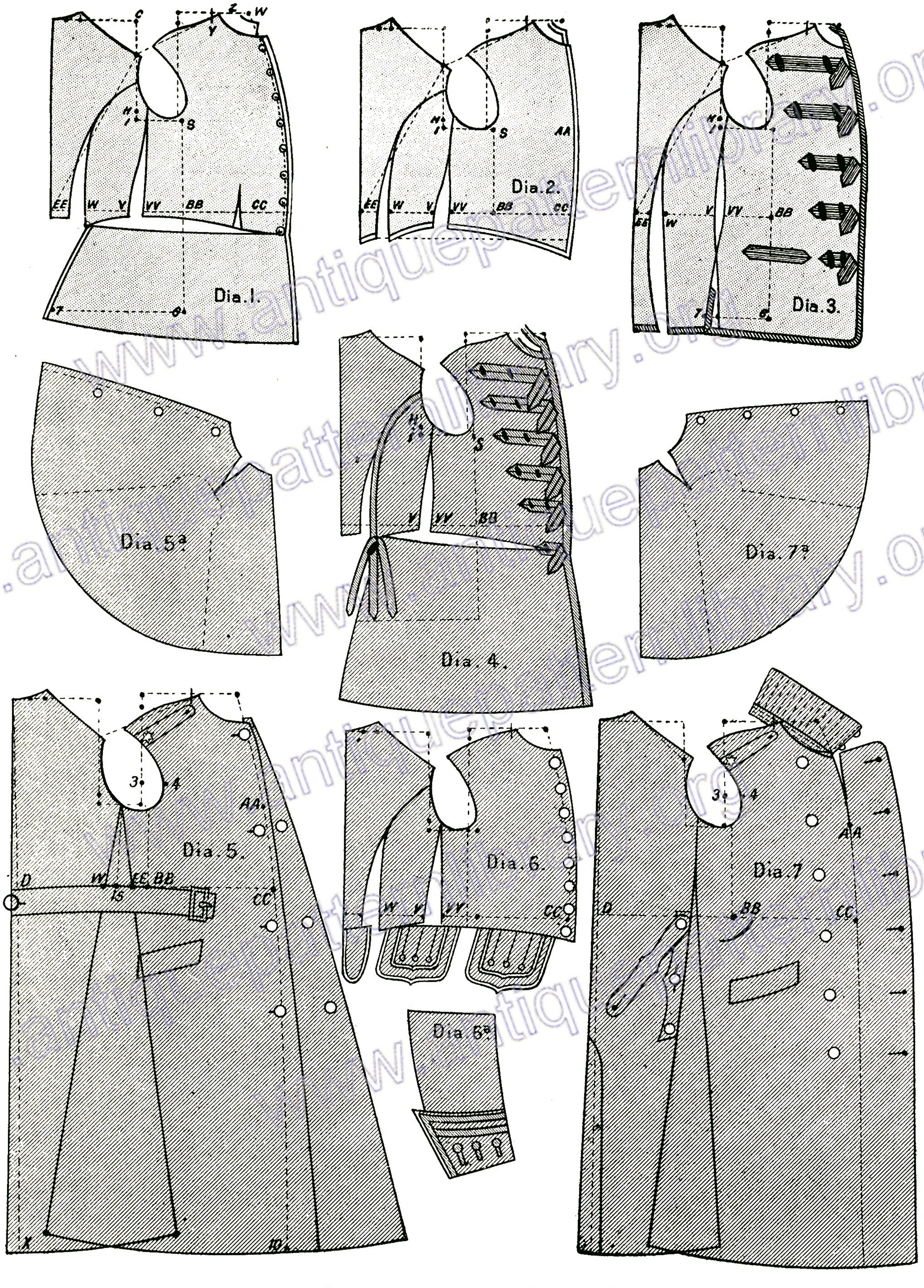
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PLATE 45.—MILITARY UNIFORMS.

INSTRUCTIONS FOR DRAFTING MILITARY FATIGUE JACKETS.

INFANTRY, STAFF, CAVALRY, ENGINEERS AND MEDICAL STAFF.

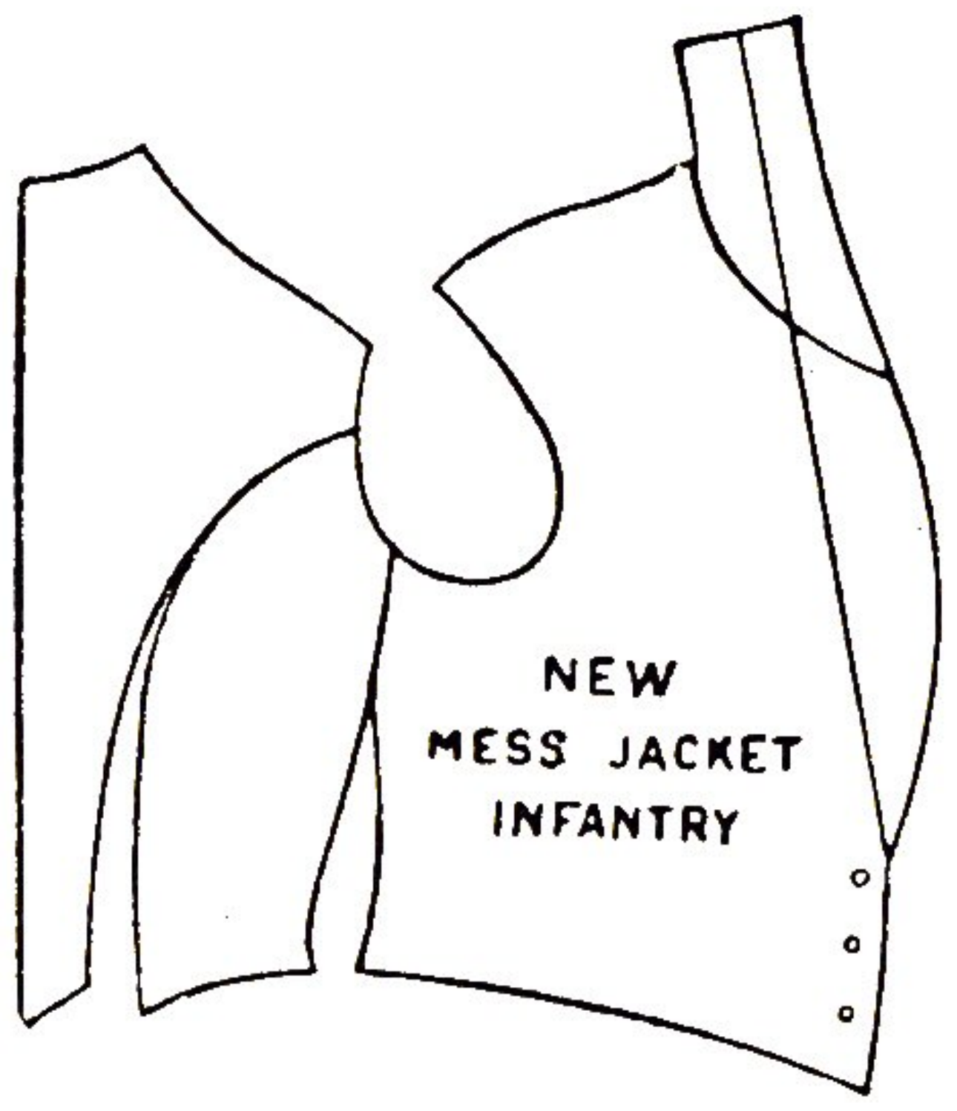
MEASUREMENTS.—Waist length 17. Full length 27½. 7½, 21, 32, Sleeve. Breast 18. Waist 16. Seat 19. Width shoulder measure 27, two-thirds of which gives 18 scale. Depth shoulder measure 28 = 1 inch excess over width.

B to X is square line. B to G one-twelfth scale. G to C one-third scale. B to M one-sixth scale less ¼. M to N ¾ in. D to E ½ inch. X to XX ½ inch. From a quarter-inch inside B draw double edge of back through E and XX. E to EE ⅛ waist. XX to Q one-sixth seat. C to H ½ scale less 1 inch. H to I half difference between width and depth shoulder measures. I to O one-third scale. Draw shoulder seam N to O. I to S ¼ scale. S to T ½ inch. T to U ½ breast less ¼. U to V same as H to I. Square from V to W. B to W the scale (18). Y midway between V W, Y to Z ¾ inch. W to 18 one-sixth less ½ inch. Draw front shoulder line to O. Curve front shoulder, neck and scye. Make neck to measure at 18. Edge of back to AA, breast plus 2¾ inches. Square down from S to BB. From BB to CC, same as from S to AA (until the waist exceeds the breast). Draw centre line from W through AA and CC. Allow 1 inch overlap beyond centre line. Measure from BB to E (11½). Compare this quantity with one-half waist measure plus 1 inch for seams (9). The difference between this 9 and the 11½ (from BB to E) amounts to 2½ inches—the quantity that the coat must be reduced at waist line. One half of this 2½ is taken out between EE and W, the remainder is taken out between W and Y. V is ¼ of waist measure from W. From R to S is ¼ seat. The overlap at 7 is one-twelfth of seat measure. A half-inch fish is taken out in the direction indicated. From 10 to 11 is one-twelfth of waist measure. Curve side seam, side body seam, bottom and front edge as suggested by the diagram. Occasionally these jackets are cut so that the back shoulder seam comes level with the back edge of the shoulder strap. To produce this effect the portion of the front shoulder pattern that projects beyond the back edge of the shoulder strap must be cut off and transferred to the back shoulder pattern. When laid upon the cloth the back thus becomes longer at points N and O, while the front shoulder seam is decreased in length. This plan is largely adopted in the cutting of coats for privates and non coms. The best-class West End military tailors usually cut the shoulder seams as shown upon the diagram.

INSTRUCTIONS FOR DRAFTING ROYAL ARTILLERY AND RIFLE FATIGUES.

All the upper portion, including armhole, is produced the same as described for Infantry. The back at waist-line V is one-third of the waist measure plus the "fishes" from EE. Three-quarters of an inch is taken out of each back fish. All the fishes are one inch apart when finished, so that the distance from the crease edge EE to the first seam of fish must be a half-inch. The width of the bottom of back is half seat measure less 1½ in. (8 in., 19 in. seat size). Arrange front pleat as follows: Measure from centre of back to AA the breast measure plus 2½ in. From BB to CC the same as from S to AA. Draw line from W downwards through AA and CC. Draw front of forepart straight up from AA to X. The top of the centre line (P) is the front of the neck, which is reduced to measure by the V shown at O. In forming this V the curved side is fulled a little upon the line from AA to X. From AA to U, and CC to V, half the width of front pleat (1⅛ in.), AA to Y, and CC to Q, the same amount (1⅛ in.) Measure from back seam to point 20 (19⅜ in.) Place this amount at point 4 and measure out to centre of front line at R the breast measure plus 2½ in. (20½ in.). From 5 to T, same as from 4 to R. Draw centre line from top to bottom. Allow one inch from centre line to front edge. A narrow facing about 3 in. wide may "grow" on to secure a nice thin edge.

INFANTRY MESS JACKET, NEW REGULATIONS.



Scarlet cloth. Roll collar covered according to regimental regulations. Pointed at the back centre of waist, about 2½ inches below the natural waist line. No back closing seam. Cuffs according to regimental regulations. Shoulder straps or shoulder cords as regimental regulations. Lined throughout with scarlet or white silk according to regulations. Rank badges, in gold, placed according to regulations. Edges bluffed or piped with white, as regulations. The piping in some regiments is continued around the edges only as far as the bottom of roll. In others the piping is carried all round the roll. Rolls are either of coloured silk, cloth or velvet. (In the Oxford Light Infantry the edge is traced with gold braid.) Three or four holes below turn, with corresponding buttons, as regulations.

In each regiment the Colonel decides the details of trimming, in which there is considerable divergence.

The System lines for cutting are the same as for tunic except that the neck point is midway between V and W.

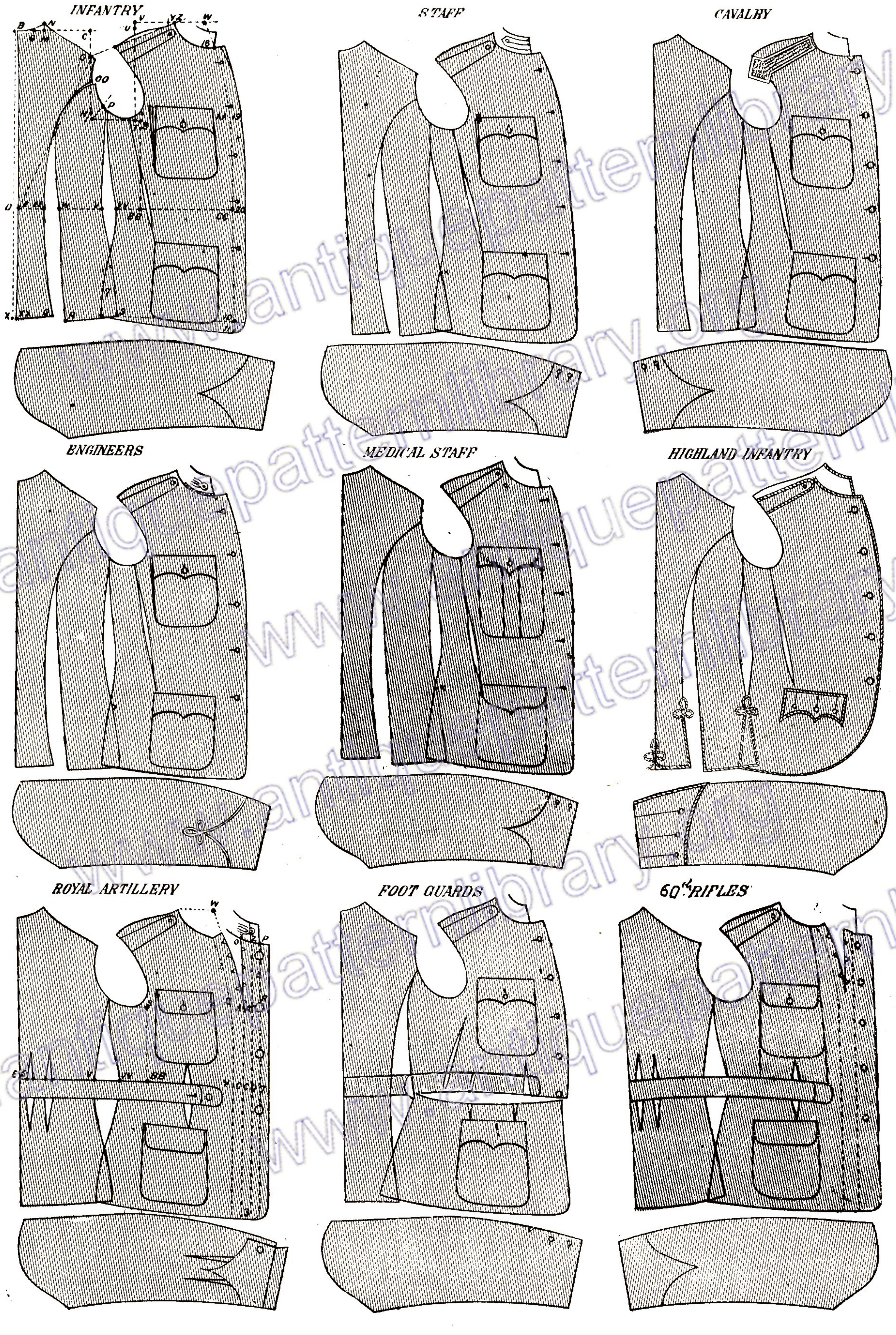

INFANTRY
STAFF
CAVALRY
ENGINEERS
MEDICAL STAFF
HIGHLAND INFANTRY
ROYAL ARTILLERY
FOOT GUARDS
60th RIFLES
B
N
C
V
U
YZ
W
OO
AA
O
BB
CC
X
XX
W
BB

PLATE 46.—MILITARY FATIGUE JACKETS.

THE NEW FATIGUE JACKETS.

SOME short time since, by special orders of Lord Wolseley, the regulation Patrol Jacket, as worn in infantry regiments, was abolished, and as a substitute special forms of Fatigue Jackets—or as they are styled in regulations, "Frocks"—were approved. As these Jackets, however, lacked the general uniformity of the superseded patrols, there being different details distinguishing almost every regiment, much confusion has naturally arisen regarding them, the most experienced of military tailors being frequently as puzzled as the amateurs. To render the confusion more acute, changes (or improvements) have been continually introduced with the most bewildering results.

At length, however, order seems to have been evolved from chaos, and it is possible to give diagrams, with instructions, for the various branches of the service that can be accepted as being accurate. Here it may be added that this is the first occasion upon which such instructions have appeared in print, the new "Dress Regulations" not having yet been published.

NEW SCARLET FATIGUE, OR FROCK, FOR LINE REGIMENTS.

This garment is made of scarlet serge, no back seam, and is cut 27 inches long for a man of 5 feet 8 inches. It is single-breasted with a 2-inch stand collar, and has five holes down the front to match five gilt "fatigue-size" buttons. The top hole is 1¼ inches below the top edge of step and the bottom hole 8 inches up from the bottom edge. Two out patch pockets, with pointed flaps 6 inches wide and 7 inches deep from top of flap, are placed in a line with the second button from the top. The corner of the flaps are square. The top edge of the flap is half-an-inch above the opening of the patch pockets. A button (the same size as those down the front) is placed under the point of each top flap, and fastens through a perpendicular buttonhole. There is a folded pleat (1 inch on the double and fastened at top and bottom) at the back edge of each breast pocket. The breast patches are lined with Chamois leather; the flaps are lined with black Verona. A patch pocket 6½ inches wide and 7½ inches deep from top of flap is placed over each hip. These pockets are covered by pointed flaps but have no buttons or pleats at the back and are not lined.

The edges of foreparts, bottom of skirt, edges of patch pockets and flaps are all "swelled"—a bare quarter-of-an inch wide. All the seams are plain. Shoulder straps, with plain edges, are sewn in with the sleeve head and fasten at the neck with a small button. The shoulder strap badges of rank are of metal. There are slits at the side, that on the right is 6 inches long and on the left, or sword side, 7½ inches long. The hands are finished with pointed cuffs, 6 inches deep at the point, 2½ inches at hindarm and 2¾ inches at forearm. The cuffs are laid on plain and stitched on one-eighth of an inch wide. The cuffs, shoulder straps and collar are of the regimental facing colour.

The stand collar is made up 2 inches wide and is lined with black Italian.

Regimental badges are shown on the collar ends, 1½ inches back from the front edges.

The linings—including those of the sleeves—are of scarlet. If desired by wearer the lining throughout may be of scarlet flannel.

In the skirt lining there are two inside cross pockets of silesia, 7½ inches wide and 7½ inches deep, with a hole and flex button in each matching the lining in colour. Two inside breast pockets with perpendicular openings and hole and button. There is a cloth facing down the front about 3 inches wide.

The waistbelt being worn underneath the jacket there is no sword hook or any other such arrangement at the waist. *According to the latest regulations there is no pleating in at the waist.*

BLUE FATIGUE JACKETS FOR LINE REGIMENTS.

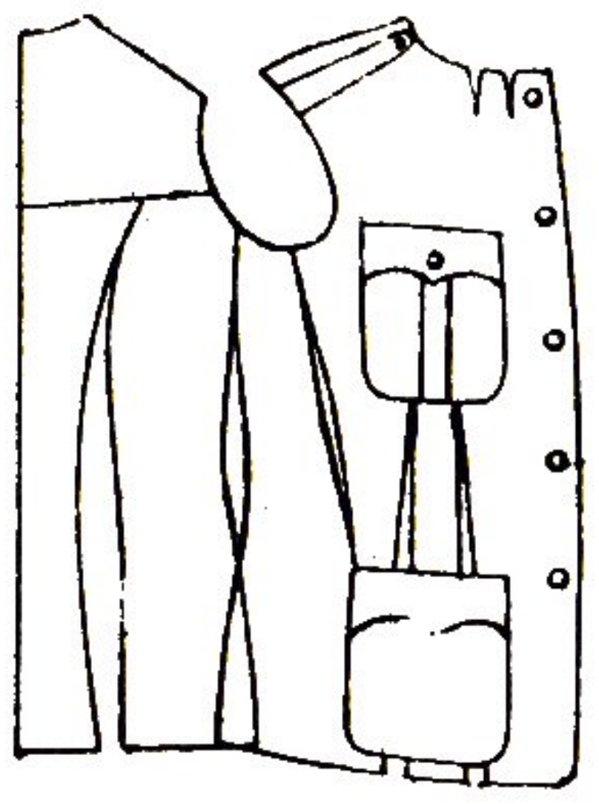
A blue serge Fatigue is also included in the new orders. It is exactly the same as the scarlet jacket in cut. The differences in detail are as follows:—The lining throughout is of black silk or Italian. The collar and cuffs are of the same cloth as the jacket. No collar badges.

STAFF OFFICERS' SCARLET AND BLUE FATIGUE JACKETS.

These jackets are cut and trimmed the same as the Infantry Line fatigues, with the following exceptions:—The back seams of the cuffs are made up with slits and two holes and small regimental buttons in each.

In both scarlet and blue jackets the front ends of collar are distinguished by a scarlet patch called a "gorget." The front end of the patch is level with the front edge of the collar, and the back or inner end is pointed at the centre. The length of gorget from front end to back point is 4½ inches. It is 1½ inches wide. A row of red tabular braid is sewn along the middle of the patch from front to back, where the finish is covered by a gilt button of the smallest regimental size. It is known as a "collar" button. The collar is 2 inches deep.

The width of back at waist is one-third of the waist measure, and at bottom one-fourth of seat measure.



KHARKI (DRILL) FATIGUE JACKETS.

Kharki (Drill) Fatigue Jackets for all branches of the service are cut on the lines of the serge jumpers previously described. There are no body or sleeve linings. For washing purposes all the buttons and badges are fixed through eyelet holes. Prussian collar 1¼ inch stand at back and front and 1¾ inch leaf. Four out patch pockets with Infantry flaps and buttons and a 1½ inch centre pleat (as Medical Staff) down the centre of the two top ones. Pointed (Infantry) cuffs (no button) with an (Artillery) pleat at each side of the centre. When Kharki *serge* is used these pleats are omitted. A straight yoke is sewn across the top of the back. Two half-inch pleats run from the bottom edge to the upper patch pocket. Two V's are taken out at each side of the front neck. *For Staff Officers* gorget patches are sewn on the front of the Prussian collar. They are 2½ inches long and 1¼ inch wide, with a scarlet tracing through the centre and a small button at the end. Other gorget details as given for Staff Fatigue Jackets.

DRAGOON GUARDS AND DRAGOONS (including 6th Dragoon Guards).

Red Fatigue Frock.—Red angola tartan or serge, all details of cut same as Infantry. Full in chest, cut with side bodies, five-inch slits at sides. Five small regimental buttons down the front. Two breast patch pockets outside, 6¼ inches wide, 8½ inches deep from the top of the flap, the top edge of pocket in line with the second button, with three-pointed flap. Small regimental button and hole, and loose pleat on rear side or back edge of pocket. Two outside patch pockets below, with three-pointed flap, 7 inches wide, 7½ inches deep. Two inside breast pockets at edge of facings, up and down, with hole and button. Two inside skirt pockets with hole and button, 6 inches wide and 7 inches deep. Regimental facing colour cloth shoulder straps, shaped for shoulder chains and fastened with a screw regimental button. Steel shoulder chains with badges of rank. Drab lining. Collar and edges of shoulder straps of the colour of the regimental facings. No collar badges. Sleeves with pointed cuffs, 6 inches high, 2½ inches in front and 2¼ inches behind, with slit and two small buttons and buttonholes. The cuffs are of the same cloth as the body. Collar ornaments worn.

Blue Fatigue Frock.—In cut and detail is exactly the same as the red one. Collar, cuffs and straps blue serge.

ROYAL HORSE ARTILLERY, HUSSARS AND LANCERS (including 16th Lancers).

Fatigue Frocks.—Same outline and details as for dragoons. Collars and cuffs colour of regimental facings.

ROYAL ENGINEERS' FATIGUE JACKET.

Red Serge. The general lines of this garment are the same as the Infantry Line Fatigue. The special distinguishing features are as follows :—Pockets.—The distance from front edge of upper patch pockets *at the top* to the edge of the coat is 2 inches. The distance from front edge *at the bottom* to edge of coat is 2⅜ inches. The *top* of the front edge of lower patch pocket from the edge of the coat is 2⅜ inches. From the bottom edge of pocket to the edge of coat is 3¼ inches. The dimensions of the pockets, pleats and flaps are the size and shape as for Infantry.* All the outside pockets are lined with chamois leather. Inside pockets as for Infantry. Collars, cuffs and shoulder straps of blue cloth. The collar has a gold grenade 2 inches long at each end. A row of gold Russia braid is sewn along the sewing on seam of collar. From the bottom of sleeve to the highest point of cuff is 5½ inches. The forearm cuff is 2½ inches and the hindarm also 2½ inches deep. A row of gold Russia braid with a crow's-foot above the point is carried around the top edge of the cuff. The measure from bottom to the top edge of crow's-foot is 7¼ inches.

ROYAL ARTILLERY FATIGUE JACKET.

This jacket is of blue serge, single-breasted and cut on the usual three-seamer lines. Blue serge stand collar 2 inches deep, with embroidered (grenade) ornaments at the fronts. Four buttons down the front ; the three upper are "ball" shaped, the bottom is a black flex which is covered by a cloth serge waistbelt 1½ inch wide, upon the front of which a button is sewn to match the breast buttons. The edges are finished with a ¼ inch "swell." The belt is fastened down by sewing all round as far as the front pleat. The waist is reduced to the net size by the fishes under belt. The half-length of the pocket belt may be made 1½ inch more than the half waist measure of the trousers. A plain or ordinary folded pleat (laid towards the front) runs down each breast from top to bottom. The edge of the pleat (line 2 to 3 on diagram) is, when finished, 2¼ inches from the front edge of the coat. There are four outside patch pockets. The front edges of the upper pockets are level with, and fastened to, the edge of the breast pleats. The upper pockets are 6 inches wide and 7 inches deep from the top edge of flap. The openings of the upper pockets are covered by round-cornered flaps 2⅛ inches deep. In the centre of each top flap is a hole and button. No pleat at back edge of pockets. The *lower* patch pockets are 7 inches wide at top, 8½ inches deep and 7½ inches wide at bottom. The protecting flaps are 2⅜ inches deep, are finished with round corners and have neither holes nor buttons. There is no lining or inside pockets in this jacket. Cloth shoulder straps of the same material as the coat (serge) with metal badges. The sleeves are lined with lawn finished with a pointed cuff 1¾ inch deep at both forearm and hindarm seams, and 4½ inches at the point. A box-pleat 1 inch wide is folded under the point of the cuff. A slit 3¼ inches long is arranged at the back seams of sleevehand, in which one hole and regimental button are placed. The hand measures 12 inches made up. There is no back closing seam. Two folded pleats, the edges pressed down and directed towards the back, are fixed under the belt at the back waist. A fish (seamed, not cut) is carried from under the middle of the out patch pockets to the top of the lower pockets. There are no slits at the sides.

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*The two outside top pockets are each 8½ inches deep.

MEDICAL STAFF FATIGUE FROCK.

This jacket is of blue serge lined with black Italian, and is cut on the same lines as that worn by the Infantry. The details of trimming are also the same, with the following exceptions:—

The out-breast patches have a 1¼-inch pleat down the centre, and are 8½ inches deep from the top of the flaps. The flaps are 6⅜ inches wide. The top pocket flaps are pointed at the centre only. A patch pocket with single pointed flap is placed over each hip. The stand collar is of blue serge. Collar badges are worn. Black velvet shoulder straps with badges of rank are sewn in with the sleeve and fastened with a small regimental button at the top. There are slits at the side, each 5½ inches deep. The cuffs are of blue serge, and are finished with two holes and buttons in each, and are in the pointed form—2½ inches deep at hindarm, 2¾ inches at forearm and 6 inches high at the point.

60th RIFLES FATIGUE FROCK.

Rifle-green rough serge, cut sac-shaped, as Royal Artillery outline, square in front, lined with black alpaca. Collar fastened by large hook of special pattern, scarlet piping on the seam. Cuffs pointed, 6 inches deep at point, 2½ inches at forearm and 2½ inches behind. A patch pocket 6¾ inches wide and 7½ inches deep with square flap and small button on each breast, with pleats in forepart level with the edges of the pockets, and finishing off to nothing under the waist belt, as shown on the diagram. A similar pocket 7¾ inches wide and 8 inches deep on each side below the waist, the bottom corners rounded off. A pleat on each side in front, four small gathers to give shape to the waist behind, and one from centre of each breast pocket to the top of the pocket below the waist. Waistband 2 inches wide, sewn on centre of back, running through a loop on each side, leather-covered buckle of special pattern. The belt is arranged to show between the two bottom buttons. Five horn ball buttons of regimental pattern down the front. Shoulder straps of same material as the garment, with small flat horn button of regimental pattern at the top.

THE RIFLE BRIGADE FATIGUE FROCK.

Of rifle-green cloth. Sac-back, drawn in by an inside string or elastic. Four outside pockets "jetted" in, not patched, with three pointed (Infantry) flaps on each. No buttons on flaps. Seven holes down front, plain sleeves, no cuffs or wrist buttons. No slits at side.

HIGHLAND LIGHT INFANTRY FATIGUE FROCK.

This garment is of scarlet serge, lined with scarlet Italian, and is cut on the lines of the Infantry fatigue, excepting that the fronts are curved away from the bottom button. The following special details are also introduced:—

There is a jetted-in pocket over each hip, protected by a three-pointed flap (8 inches up from bottom) edged all round with gold Russia and trimmed with three rows of Russia, each row finished at the bottom with a regimental button. The flaps are 7 inches wide and 2¾ inches deep at the points. The edges of the jacket are trimmed all round with gold Russia, 5½-inch slits being arranged at the bottom of the side and sidebody seams. Stand collar of yellow cloth trimmed all round with gold Russia, and decorated by the regimental collar badges. Yellow gauntlet cuffs (4½ inches at forearm and 7 inches at hindarm), the top edge and hindarm trimmed with gold Russia. Three "strands" of Russia, with a button at the top of each, are also fixed upon each cuff. Red serge shoulder straps edged with gold Russia are sewn in with the sleeve heads.

THE FOOT GUARDS FATIGUE FROCK.

Frock, Scarlet (Home Service) serge, full in chest, lined in front with scarlet; the back is unlined; blue cloth stand-up collar, 2¼ inches deep, and shoulder straps; the shoulder straps with small regimental button at top. Six large regimental buttons down the front, arranged thus:—Grenadier Guards—At equal distances apart; Coldstream Guards—By pairs; Scots Guards—By threes.

A serge band, 1½ inch wide, round the waist, 1¼ inch gilt buckle of special pattern in front runs through a cord loop at each side seam. A patch pocket 6 inches wide at top, 8 inches at bottom and 9 inches deep, with shaped flap 2¼ inches at points and small button on each breast, and similar pockets, but without a button, below the band. Dimensions—7½ inches wide at top, 10 inches at bottom and 9¾ inches deep. The distance from the front edge of top patch to the edge of coat is 2¾ inches. The front edge of lower patch is 3¾ inches from edge. A small watch pocket is jetted in under the left top patch. A slit at the cuff, which is made up plain, with two small buttons and buttonholes, except in the Scots Guards, for which regiment there are three. A hook for the waistbelt is placed at each side in position shown on diagram.

For Service Abroad the Frock will be of a special make of regulation serge described as Waterloo Red.

Frock, Blue.—As for Scarlet Frock for Home Service, but with four medium regimental buttons down the front and one flat button at the front of waist. All these buttons are at equal distances. Forepart lined with black Verona, also the sleeves. *The diagram given shows the details of the blue Frock.* In the red coat the buttons are as above described.

NAVAL COSTUMES.

THE number of firms making naval uniforms a distinct feature of their trade is much greater than many tailors imagine, and with the object of rendering the student of this work a thorough all-round cutter and intelligent master of his business, I append full and reliable information as to details of style and cut peculiar to the costumes worn in the Royal Navy.

These costumes are strictly supervised by the Admiralty, who issue periodical instruction regarding them, in what is termed the "Navy List," which is published quarterly, price 3s., and the carrying out of these instructions is part of the duties of a commissioned captain. Sealed patterns of naval costumes are kept at the Admiralty Offices for the guidance of the trade.

To enter into full particulars of the costume and kit of all the ship's company would be quite unnecessary in a work such as this, consequently the uniforms of officers only is described as the "jumpers," and such like articles worn by the Jack Tar, comes more within the province of the outfitter than the tailor.

The regulations as here given may be implicitly relied on, as they embody the definite instructions drawn up, a short time ago, by Admiral Bedford and a special committee, said instructions being accepted and signed by the Lords of the Admiralty on the 10th of October, 1891.

In the official regulations the officer's uniform is classified as follows :—

1. Rank and Branch Distinctions.
2. Full Dress Coat.
3. Collar of Full Dress Coat.
4. Cuffs.
5. Undress Tail Coat.
6. Frock Coat.
7. Undress Coat.
8. Jacket.
9. Trousers.
10. Waistcoats.
11. Epaulettes.
12. Shoulder Straps.
13. Buttons.
14. Swords, Scabbards, Dirk, Sword-knot.
15. Sword Belts.
16. Aiguillettes and Sash.
17. Cocked Hat.
18. Cap and Cover.
19. Cap Badges.
20. Helmet and Puggaree.
21. Foul Weather Hat.
22. Necktie and Comforter.
23. Gloves.
24. Boots and Shoes.
25. Gaiters.
26. Great Coats.
27. Waterproof Coat and Caps.
28. Boat Cloak.

To render clear and practical the instructions given in this work, I will take the above list in detail and afford all the information that the tailor can possibly require for executing such orders.

* * * * * *

FULL DRESS COAT.

ALL RANKS. . Diagram 2. Plate 47.

The full dress coat below described is worn by all commissioned officers except Chief Gunners, Chief Boatswains, and Chief Carpenters.

THE COAT is cut in the dress coat form, with detached lapels buttoning from the top to the bottom with eight holes and buttons on each breast. A stand collar of white cloth—$2\frac{1}{4}$ inches made up, fastened at the bottom with a hook and eye, is trimmed with lace according to rank. A black silk tongue covers the opening at front of collar. The length of the strap of skirt is by regulation fixed at one-fifth of the circumference from the front edge. Pointed flaps with three buttons under the corners are inserted at the waist seam. The buttons are arranged to run level with the inner edge of the lace. In addition to the ordinary hip buttons, which are $4\frac{1}{2}$ inches apart, a button is sewn at the bottom of each pleat. As in military tunics, the waists of these coats are cut short, and close to the measure, and to relieve the pressure on the bottom buttons thus created, a good-sized clasp is inserted at the bottom of the lapel seams. A hook upon which the belt rests is inserted in the waist seam about one inch in front of the flap. The pockets are placed as *outside* pleats. The flaps, collar, cuffs, strap, and skirt, are laced in the form shown on diagram. Patent fasteners for the epaulettes are inserted in the shoulders. The sides of the coat are lined with black silk, quilted in quarter-inch squares; there is no back lining. The fore-part as far as the lapel seam is lined with silk, quilted the same as the side linings. The skirt lining is of white Cashmere. There is always black handfacings. A piping of white projects above the edge of the lace on the collar. White cloth is also introduced between the two rows of lace in which the collar is framed, and also upon the laced slash on the sleeve. The back is made up without a closing seam and "stumped" at the waist. The back skirts open the same as those of any ordinary coat, the edge of the left back reaching to within about one inch of the right hand pleat.

The material is blue cloth (superfine). The edges are turned in and single stitched.

THE TROUSERS are of the same material and are laced in the style described for the Frock suit. Usually cross pockets.

* * * * * *

FULL DRESS COAT:—THE LACING OF HIPS.

The distinctions of rank are chiefly denoted on the collars and cuffs. (See article "Naval Collars and Flaps.") The lacing around the hip buttons is also influenced by rank; thus—the full dress coat for FLAG OFFICERS and COMMANDERS of the first class has a diamond of one-inch lace at the bottom of side seams (See Diagram 2 on the plate of Naval garments). The same arrangement of one-inch lace at the hips is introduced in the full dress coats of 2nd class Commodores and Captains.

In the full dress coats worn by COMMANDERS, LIEUTENANTS, SUB LIEUTENANTS and all officers of inferior rank there is no lace around the hip buttons.

* * * * * *

TROUSERS: FULL DRESS AND UNDRESS.

Naval trousers, as worn by officers, are cut to hang square, the knees and bottoms being about the same measurements. The material is dark blue doeskin. The pockets are usually inserted on the cross. Strap and buckle at the back.

FULL DRESS. The side seams are laced with gold, for FLAG OFFICERS, 1¾ inch wide, CAPTAINS AND COMMANDERS, 1½ inch wide, and LIEUTENANTS, 1¼ inch wide.

For corresponding ranks of the military and civil branches the width of lace is the same.

UNDRESS. The trousers are cut and made up the same as for full dress. There is no lace at the sides.

WHITE TROUSERS,

in cut and make, are the same as the above-described blue ones. They are finished with plain seams. The material is either "duck" or "drill."

* * * * * *

VESTS.

MORNING VESTS, for all officers are cut in the single breasted, no-collar form (see Plate showing the "No-collar Vest"). The fronts are fastened with six gilt buttons. The material is blue cloth. Ordinary pocket and back strap. The morning vest is worn with all coats except those designed for Mess Dress.

EVENING VESTS are cut single breasted and without a collar, the fronts being scooped out to display the shirt. The edges are secured by four gilt buttons. The front edges, bottom and pockets are edged with ⅛-inch gold braid.

WARRANT OFFICERS' evening vest, the same shape as above, but no gold lace on edges.

WHITE VESTS

are cut the same shape as the blue ones. The material is white marcella. The edges are pricked. (This vest is worn at balls, dinners, and receptions.) For making the general preparations see instructions for "white vests."

BUTTONS.

There are two patterns of buttons, described as A and B, the former is for officers of flag rank, the latter for all other officers.

There are three sizes of buttons, known as No. 1, No. 2 and No. 3.

No. 1 is, according to button makers' measure, the "35 line;" it is worn on all coats and cocked hats.

No. 2 is a "30 line," used for all jackets and slashes of full dress coats.

No. 3 is a "25 line," and is ordered for waistcoats, epaulettes and shoulder straps.

* * * * * *

MOURNING.

As mourning a black crape band 2½ inches wide is worn around the left arm above the elbow. No other indication must be worn unless specially ordered.

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UNDRESS TAIL COAT.

As Diagram 1. Plate 47.

For all commissioned officers (except chief gunners, chief boatswains and chief carpenters) and midshipmen over 18 years of age. Clerks also wear this coat.

The coat has sewn-on lapels, and is in many respects identical with the full dress previously described. The difference consists in the arrangement of the collar and turn, which is made up as in an ordinary Frock Coat. The two lower holes are buttoned, and there are four holes on each turn. With the exception of the cuffs (which are laced the same as full dress, omitting the slash), this coat is devoid of lace. The flaps are pointed, with buttons under the corners, and three perpendicular rows of black cord to imitate notched holes on top. A button is inserted at the bottom of each pleat, and epaulettes are worn as in full dress. Pockets as in full dress. No closing seam at back. The skirts are lined with cloth, the body with silk. The material is blue cloth.

For Midshipmen the collar at each end shows a white diamond of two inches, in which a notched hole of white twist (or a white silk cord) 1¾ inches long, with a button at the end, is placed.

The Cuffs are finished with three buttons, and three rows of black cord. When this cord is worn by midshipmen for full dress purposes, the four bottom holes are fastened.

For Clerks the cuffs are the same as for midshipmen, but with one row of quarter-inch white cloth. For dress purposes the coat is buttoned at the four lower holes.

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FROCK COAT.

FOR DAILY USE. Diagram 4. Plate 47.

This is a style of coat that the general tailor is frequently called upon to supply. It is cut on the lines of an ordinary frock coat. There are five buttons on each breast, and six holes, two above and four below the turn. The crest buttons are gilt. The back is made up without a closing seam, but with an ordinary back tack necessitating "stumping" at the waist. Side edges ten inches long are inserted at the pleats. At the bottom of each a crest button is plugged on. A hook for the belt projects through the waist seam on left side. Pockets are placed inside the pleats and an inside breast pocket is also inserted. The fall of the collar is 1⅝ inches. The shoulders are fitted for epaulettes by sewing a loop of double cloth (with stay tape between) near the scye, see diagram, and securing a metal clasp near the neck seam. The edges are bluffed. The linings are of black Verona or silk, with dove coloured lawn sleeves. The cuff is laced according to rank, same as full dress minus the "slash." The length is 38 inches for a man of five feet eight inches. The lapel is cut 3 inches wide at the fourth button and 2¼ inches at the waist seam.

The Material is blue Venetian, or blue cloth varying in substance to suit the climate.

UNDRESS COAT OR MONKEY JACKET.

Diagram 9. Plate 47.

For all Officers. This coat is cut on the lines of the ordinary reefing jacket at the back. There is a back seam down the centre, and the back at the waist is cut about 6 inches. The length is 28½ inches for a man 5 feet 9 inches. All naval coats may be lengthened a-quarter of an inch for each inch increase in height beyond 5 feet 9 inches. The fronts are finished the same as an ordinary reefer, and slits five inches long are allowed at the bottom of the side seams. There are pockets at the side, and one outside breast, all jetted in. No flaps. There is also an inside breast pocket. The coat is double-breasted with an ordinary reefer turn and collar. It buttons four holes, and there is a hole on each turn. The edges are seamed and stitched three-eighths of an inch off the edge. The coat is lined with black Verona. The buttons are gilt of the standard pattern. The cuffs are laced the same as in full dress, omitting the slash.

Midshipmen wear the same distinctive white cloth on collar as described in the Undress Tail Coat.

Naval Cadets have on each side of the collar a buttonhole of white twist 1¾ inches long with a corresponding button.

Clerks and Assistant Clerks wear round each cuff one row of a-quarter inch white cloth.

The Material is a blue cloth varying in substance to suit different climates.

* * * * * *

WHITE UNDRESS COAT.

Diagram 6. Plate 47.

This is a coat cut on the same lines at back as the undress coat above described. It is single breasted and is finished with a stand collar 1¼ inches wide as made up, secured at the front with an hook and eye. There are five buttons and holes up the fronts. The buttons are of the ordinary gilt pattern. Two outside patch pockets, without flaps are placed on the breasts. There is no back seam. The edges are single stitched on the edge. The sleeves are finished quite plain at the hands without cuffs or stitching. There are slits at the sides five inches long. Shoulders are arranged for shoulder straps, if required. When shoulder straps are worn they are of the same shape as those of the military patrol jacket. The sleeves only are lined, the material used being very thin and light in colour.

Midshipmen and Naval Cadets have the same distinction marks on the collar of the White Undress Coat as on the blue. The button on the collar end is secured through an eyelet hole.

The Material is a white drill, or "duck."

* * * * * *

JACKET: FOR MESS, &c.

Diagram 7. Plate 47.

This is a coat resembling the ordinary circular Eton jacket, and is cut about 2½ inches longer than the natural waist length. The bottom is slightly curved at the centre of back—not peaked. It is double breasted, the lapels being sewn on like an ordinary Frock Coat. It is not usually buttoned, the edges being held together by a link at the second button from the bottom. There are four holes on the turn and two below. The edges are bluffed. Two pockets with welts are placed at the sides, and an inside breast pocket is inserted. Ordinary crest buttons are used. The sleeves are finished the same as in full dress, minus the slash. The side linings are of silk. The back is unlined. There is no seam at the centre of back. The bottom is turned up like an Eton Jacket.

Material is the same as used for the Frock Coat.

For Midshipmen and Naval Cadets the jacket is of blue cloth *single breasted* with seven buttons and three black cords with buttons on each cuff. There is a stand collar with a hook and eye at front, and a white cloth insertion with the cord and button same as described in the Undress Tail Coat. When worn it is always hooked at the front.

For Clerks and Assistant Clerks.—The same as for Midshipmen, but with a plain step-roll collar. One row of a quarter inch white cloth around each cuff.

WHITE JACKET.

FOR MESS. TROPICAL CLIMATES, &c.

This jacket is made of white linen the same shape as the blue jacket just described with the exception that it is finished with a roll collar. It is worn linked with two No. 2 size buttons connected by a ring.

* * * * * *

GREAT COAT.

OFFICERS OF ALL RANKS. Diagram 8. Plate 47.

The regulation great coat is of blue milled cloth, double-breasted, and reaching to within 14 inches of the ground. Six gilt buttons are placed between a double row of stitching on each forepart. The bottom button is level with the hips. Two cross pockets with flaps. A box pleat is arranged at the closing seam with an 18-inch slit at the bottom secured by a fly with four buttons. A cloth back strap, buttons 8 inches apart, is fastened at the natural waist depression. A side slash 11 inches long of the shape shown on diagram is inserted below the waist. The edges of the slash are turned in and sewn down upon the back. The collar must button up or turn down as required. A hook and an eye are placed at the ends. The edges are double stitched. A sword slit is cut in the left side as shown. This slit is faced with leather. The top of the sword scabbard projects through the slit, the hilt shows outside. Shoulder straps are optional. The sleeve hands are made up plainly with one row of stitching to form a cuff 4 inches up from bottom. A small tab to keep the skirts together is sewn inside the left skirt. (See diagram.) A two-hole tab is secured under the end of the collar. The collar as made up is 1⅜ inch stand and 2¼ inches fall. The garment is lined throughout with black Italian.

* * * * * *

WATERPROOF COAT AND CAPE.

The making of this garment is of course outside the tailor's resources. It can be obtained made to measure with all the correct details from Anderson, Anderson & Anderson, St. Paul's Churchyard, London.

* * * * * *

BOAT CLOAK (USE OPTIONAL).

This garment is of blue cloth, and is cut very roomy on the lines of a cavalry cloak. It is single-breasted. There are no sleeves inserted. A three-quarter circle cape is worn over the shoulders. The coat is lined with black, and the cape with white. This cloak is for *actual* boat service and evening wear. (See diagram 3, Naval Plate.)

* * * * * *

SHORE CLOAK.

This is a garment, which although not officially recognised, is one that has a place in the wardrobe of most naval officers. It is made of blue Venetian and lined with white Italian, and used by officers as an overgarment when going or returning from balls, receptions or any of the social functions at which Jack ashore is so frequent and welcome a visitor.

The cloak is cut long enough to cover the skirt of the undress tail coat. In general outline it is the same as the cavalry cape (Diagram 5a on plate of Military Uniforms). A cut or V of about two inches is taken out at the neck to give ease on the shoulder point, and in all respects it is cut the same as the cavalry cape.

As the width around the bottom is considerable, it is of course necessary that the cloth be opened up from the double edge previous to cutting, and as a consequence there is a seam down the centre of the back.

In making up the front edges are secured by four gilt anchor buttons (35 line). The neck is finished with a Prussian collar, the front ends of which are held in place by a chain, the ends attached to lions heads sewn at each side of the neck. This chain, it may be mentioned, is obtained through the lacemen or naval outfitters. Two cross patch pockets of white Italian are sewn on the forepart linings, the opening being about five inches below the waist line. These pockets must be large enough to carry a pair of dancing slippers, a use to which they are often devoted. The edges of the cloak are double stitched. The amount of 6/4 material required for such a cloak may be said to average 2¼ yards.

NAVAL UNIFORMS.

INSTRUCTIONS FOR DRAFTING.

[*All the measurements are assumed to be the same as given with Plate 3.*]

FULL DRESS COAT. Diagram 2. Plate 47.

This coat, so far as the body is concerned, is produced exactly the same as the ordinary Frock Coat model, with the exception that the neck point is advanced ½ inch from Y to Z, and that the distance from BB to E (in this case 11¾ inches) must be reduced to half the waist measure (8) *without any addition for seams*. As the measurement is 11¾ inches and the amount required is 8 inches there is a surplus of 3¾ inches. One-half of this surplus (1⅞) is taken out between EE and W and the remaining half between V and VV. The back is "stumped" at the waist. The length of the back below the waist line (E to CC) is only 1 inch. THE SKIRT is produced the same as that of the dress coat except that the distance from 6 to 7 is one-half of the seat measure, and that the length of the strap from the closing seam is one-fifth of the total waist measure. The length of the flap averages 6¾ inches. The distance from the centre point to the back one is ¾ inch longer than from the same point to the front one. The opening of the back skirt starts from the middle, where the two laced diamonds meet. Full particulars as to the various details are given on page 108. The collar, as laced, is shown on Diagram 10.

UNDRESS TAIL COAT. Diagram 1. Plate 47.

The Undress coat is produced the same as the above except that the front of neck is cut ¾ inch lower. In all coats on which epaulettes are worn the clasps are placed where marked on diagram. The details are fully described on page 111.

FROCK COAT. Diagram 4. Plate 47.

This coat is produced exactly the same as the ordinary civilian Frock coat. Full particulars as to the trimming, making up, etc., are given on page 110.

UNDRESS COAT, OR MONKEY JACKET. Diagram 9. Plate 47.

The Undress coat is cut by naval tailors in the ordinary Reefer shape (as diagram) although for some unexplainable reason the sealed pattern at the Admiralty is cut at the back on the lines of the Military Patrol, explained elsewhere. The front is cut as an ordinary Reefer, the width of lapel being 4 inches.

WHITE UNDRESS COAT. Diagram 6. Plate 47.

This garment is cut at the back as the lines of the Military Patrol. The neck point from Y to Z is advanced ½ inch, and 1 inch is allowed down the point, beyond the centre line AA, CC. There is no lining in these coats. The stand collar is 1¼ inch made up. The sleeves are plain with no stitching. The material is white drill. Remaining particulars on page 111.

JACKET FOR MESS, ETC. Diagram 7. Plate 47.

All the points of this jacket are obtained the same as those of the Frock coat with the following exceptions:— The point of back at bottom is 2½ inches below the waist line. The distance from BB to CC is half the waist measure less 1 inch. From the back seam to AA is 2 inches more than the breast measure. The indentation between BB and E is the same as in the ordinary coat (plate 2). Details are given on page 111.

MIDSHIPMAN'S JACKET. Diagram 5. Plate 47.

All the lines are the same as the Mess jacket just described, with the exception that Y to Z is made ½ inch and that the centre line AA, CC, is found in the ordinary way. A stand collar is worn on this jacket. See details, page 111.

NAVAL GREAT COAT. Diagram 8. Plate 47.

The most essential feature of this coat is the infusion of sufficient size. It must be cut about 3 inches a side larger than the measure taken over the vest. The line, B to X, is the centre of back, the allowance as dotted lines, ¾ inch at top and 1½ inch at bottom, provides for the box pleat, *which is folded inwards*. The front of scye must be well advanced and the sleeve adjusted to follow it. (See "The Sleeve Problem," page 19.) The width of the lapel beyond the centre line is 4 inches. A row of stitching is put in at each side of the buttons as marked on diagram. In other respects this coat is produced the same as the sac overcoat, plate 14. For details, see page 112.

BOAT CLOAK. Diagram 3. The use of this cloak is optional. It is of blue cloth, the body lined with black, and the cape with white. Five crest buttons down front of coat, and four in the cape. Cut by a scale 3 inches larger than the breast measure over vest. The back length of coat is about 48 inches, and of cape 28 inches. The body is cut on the lines of the sac driving coat. No sleeves. Cut cape as shown, the back side seam 2 inches above back point, and the front level with the shoulder seam. The shoulder seam of cape is sometimes omitted, in which case it is cut in either the half or three-quarter circle form. (See Capes on the Military plate.)

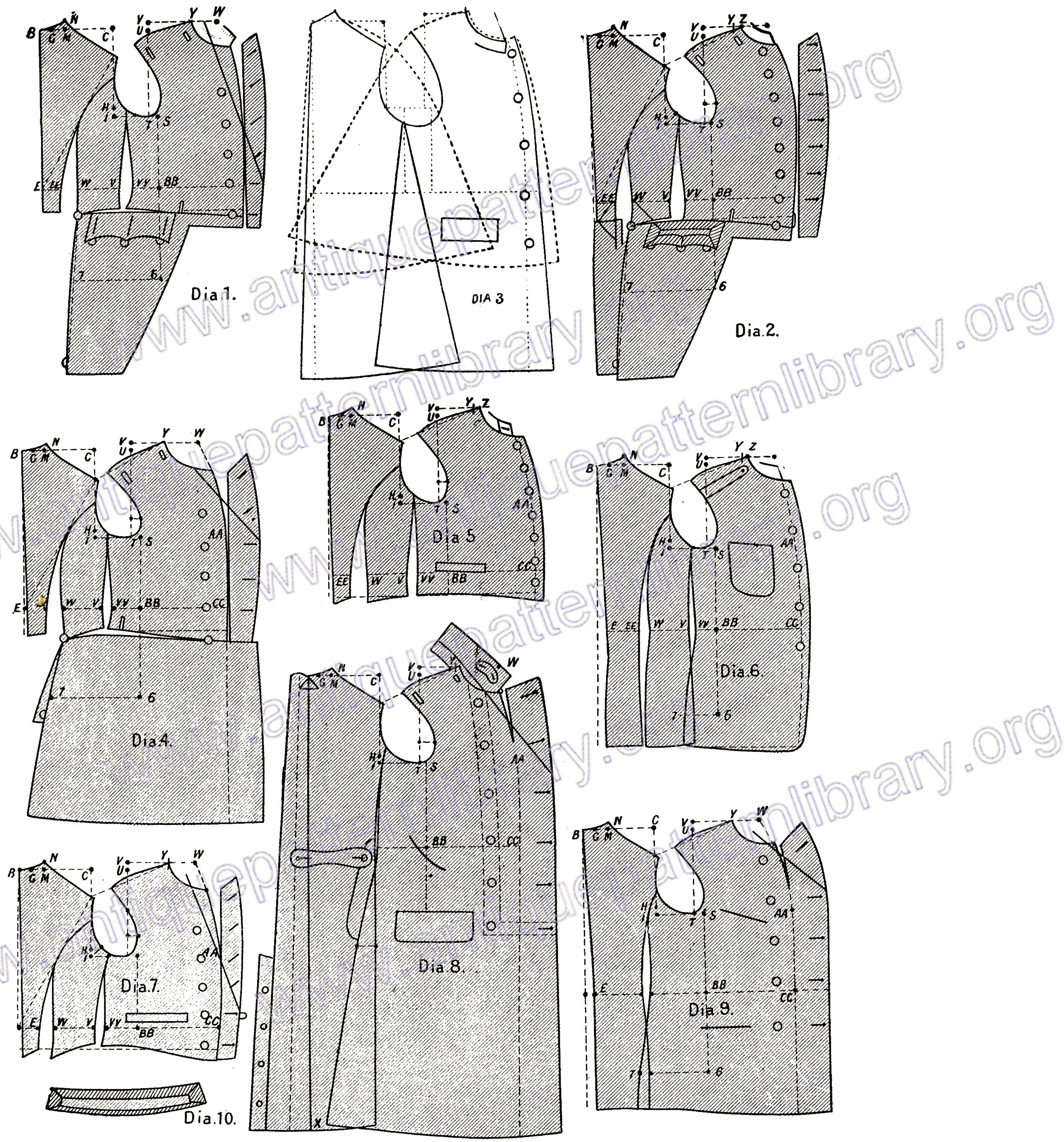
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PLATE 47.—NAVAL UNIFORMS.

NAVAL COSTUMES.

NAVAL COLLARS, CUFFS AND FLAPS.

THE great difficulty experienced in obtaining reliable information regarding the details of naval garments, a difficulty intensified by the fact that up to the present no book has been published in which all the features are correctly given, has suggested the advisability of preparing in a form perfectly intelligible to tailors, accurate reproductions of the Collars, Cuffs, and Flaps, as made up by the leading naval outfitters.

To the statement that no correct description of the details has hitherto been published, exception may be taken by those who are aware that a very elaborate work dealing with the subject is published, price 30/-, "by authority of the Admiralty," for His Majesty's Stationery Office." To such objection I would answer that the details as therein given are quite inadequate, but very few essential measurements being given—and worse still in many features absolutely inaccurate. As an instance it may be mentioned that on one plate alone—that showing full dress cuffs—there are *no less than forty mistakes.* The sealed patterns of garments on view at the Admiralty pattern room are very incomplete, and in many features incorrect, drawbacks seriously intensified by the fact that the officials in charge seem to have no personal knowledge whatever of the details.

The whole of these mistakes have been repeated by the various fashion publishers who have dealt with the subject.

GENERAL INSTRUCTIONS.

COLLARS (*Full Dress*).—With the exception of the width of the upper row of lace, all stand collars are made and trimmed alike. The width of lace for **Flag Officers** is top row $1\frac{1}{2}$ inch, and the bottom row $\frac{5}{8}$ of an inch. **Captains and Commanders** $1\frac{1}{4}$ inch top row, $\frac{1}{2}$ inch lower row. **Lieutenants and Sub-Lieutenants** 1 inch top row, $\frac{1}{2}$ inch lower row. Not less than $\frac{1}{8}$ of an inch of white cloth must show between the rows. If necessary the lower row may be partly sewn below the collar seam. The white cloth projects $\frac{1}{16}$th of an inch above the top and front edges of the lace. The width of the collar as made up averages about $2\frac{1}{4}$ inches. A strip of buckram is inserted between the collar and its lining. *Undress* collars are the same as those of the ordinary civilian frock.

FLAPS (*Full Dress*).—The size of the flaps is influenced by the width of the skirt. The top edge averages about $6\frac{1}{2}$ inches. All flaps are laced as diagram. For **Flag Officers** the lace is $1\frac{3}{4}$ inches wide; **Captains and Commanders** $1\frac{1}{2}$ inch; **Lieutenants and Subs** 1 inch. The depth of flap averages $3\frac{1}{2}$ inches at front, 4 inches at centre, and $4\frac{1}{2}$ at back. The centre point is $\frac{3}{4}$ of an inch nearer to the front than to the back. The blue cloth projects $\frac{1}{16}$th of an inch outside the front and bottom edges. The buttons below the flap are No. 1 size (35 line), and they are plugged through the skirt. The flap is stiffened with buckram. *Undress* tail coat. Flaps same shape. No lace.

SLEEVES.—The full dress sleeve is finished with a laced slash. The lace is 1 inch wide for **Flag Officers, Commodores** (2nd Class), **Captains** and **Commanders** $\frac{3}{4}$ inch wide, **Lieutenants** and **Subs** $\frac{1}{2}$ inch wide. All slashes are $6\frac{1}{2}$ inches high at the fore-arm, 7 inches at the back, and $2\frac{3}{8}$ inches wide at the centre. The slash is made of white-faced cloth, which projects all round $\frac{1}{16}$th of an inch outside the edge of the lace. At the bottom $\frac{1}{16}$th of blue cloth shows below the white piping. The slash is interlined with buckram. In full dress the front edge of the bullet hole is always $\frac{3}{4}$ of an inch from the near edge of slash. All rows of lace are $\frac{1}{4}$ of an inch apart, and are finished off by inserting the ends through the fore-arm seam. The Military Branch of the service is distinguished by the "bullet hole," and by the $\frac{1}{4}$ inch of *blue* cloth showing between the rows of lace. The "bullet hole" is supplied ready made by the lacemen. The buttons on all full dress sleeve slashes are No. 2 size (30 line), and are "plugged" through the slash and sleeve. The buttons are placed midway between the inner edge of the lace and the fore-arm seam. When ordering buttons and lace, state rank of officer. *Undress:* Lace same as full dress. The front edge of "bullet hole" always $1\frac{1}{2}$ inch from fore-arm seam.

When Cutting Sleeves allow $\frac{3}{8}$ of an inch on at the bottom of the forearm of top sides, and curve inwards to the original fore-arm line at about 7 inches up. Take the same amount off the fore-arm seam of undersides.

MILITARY BRANCH.

In the following instructions "FULL DRESS" applies to the Regulation Full Dress Coat, and "UNDRESS" to the "Undress Tail Coat," "Frock Coat," "Mess Jacket," and "Monkey Jacket."

Diagram 1.—Admiral of the Fleet (*Full Dress*). Pointed slash 1 inch lace trimming. The bottom row of lace is 1¾ inch wide, and 1¾ inch from its lower edge to the bottom of sleeve. The "bullet hole" is 2 inches in diameter. The four upper rows of lace are ⅝ of an inch wide, and show ¼ of an inch of blue cloth between. The near edge of "bullet hole" is ¾ inch from slash.

Diagram 5.—Admiral of the Fleet (*Undress*). No slash. Lace and "bullet hole" as in full dress. From bottom edge of sleeve to the near edge of lace 1⅞ inch. From front edge of "bullet hole" to fore-arm seam 1½ inch.

Diagram 2.—Admiral (*Full Dress*). Slash, lace and "bullet hole" same as Admiral of the Fleet. Three rows of ⅝ distinction lace above the 1¾ row at bottom, the lower edge of which is 1⅞ inch from the turn up of sleeve.

Diagram 6.—Admiral (*Undress*). No slash. Lace and "bullet hole" as for full dress. The lower edge of lace is 1⅞ inch from bottom of cuff.

Diagram 3.—Vice Admiral (*Full Dress*). Lace, slash and "bullet hole" as for Admiral. Two rows of ⅝ distinction lace. Lower edge of lace 1⅞ inch from bottom of sleeve.

Diagram 7.—Vice Admiral (*Undress*). No slash. Lace as in full dress, the lower edge 1⅞ from bottom of sleeve.

Diagram 4.—Rear Admiral and Commodore 1st Class (*Full Dress*). Slash, lace, and "bullet hole" as for Admiral. One row of ⅝ distinction lace. Lower row 1⅞ inch from bottom of sleeve.

Diagram 8.—Rear Admiral, and Commodore 1st Class (*Undress*). No slash. Lace as full dress, 1⅞ inch from bottom.

Diagram 14.—Commodore, 2nd Class (*Full Dress*). Slash bound with ¾ inch gold lace. Around the cuff one row of 1¾ inch gold lace which is 1⅞ inch from bottom edge of sleeve. Above this row a separate "bullet hole" 1¾ inch in diameter is sewn, its lower edge just meeting (or as naval tailors say, "kissing") the lower lace.

Diagram 9.—Commodore, 2nd Class (*Undress*). No slash. Lace and "bullet hole" as for full dress. Lower edge of lace is 1⅞ inch from the bottom of sleeve.

Diagram 10—Captain (*Full Dress*). Slash laced same as for Commodore. Four rows of ½ inch distinction lace divided at each side of the centre point of slash. "Bullet hole" 1¾ inch in diameter.

Diagram 15.—Captain (*Undress*). No slash. Lace and "bullet hole" as for full dress. Bullet hole 1½ inch from fore-arm seam. Lower edge of lace 2¼ inches from the bottom of sleeve.

Diagram 11.—Commander (*Full Dress*). Slash, lace, and "bullet hole" as for Captain. Three rows of ½ inch distinction lace, the middle one meeting the centre point of slash.

Diagram 16.—Commander (*Undress*). No slash. Lace as for full dress, the lower row 2½ inches from bottom of sleeve.

Diagram 12.—Lieutenant, over 8 years service (*Full Dress*). Slash braided with ½ inch lace. Two rows of ½ inch lace with one row of ¼ inch lace between. "Bullet hole" 1¾ inch diameter.

Diagram 17.—Lieutenant, over 8 years service (*Undress*). No slash. Lace and "bullet hole" as for full dress. From lower edge of lace to bottom 2¾ inches.

Diagram 13.—Lieutenant, under 8 years service (*Full Dress*). Slash laced as Lieutenant over 8. Two rows of ½ inch distinction gold lace. "Bullet hole" 1¾ inch diameter. The centre point of slash divides the rows of lace.

Diagram 18.—Lieutenant, under 8 years service (*Undress*). No slash. Lace and "bullet hole" as in full dress. From lower edge of lace to bottom of sleeve 2¾ inches.

Diagram 20.—Sub-Lieutenant (*Full Dress*). Slash, lace, and "bullet hole" as for Lieutenant. One row of ½ inch distinction lace.

Diagram 25.—Sub-Lieutenant (*Undress*) No slash. Lace as for full dress. To lower edge of lace 3 inches

Diagram 21.—Chief Gunner and Chief Boatswain (*Full Dress*). No slash. One row of ½ inch gold lace 3½ inches from bottom. Three gilt buttons and black cords or "notched holes" across the cuff. The front button is ½ inch from forearm seam. The "bullet hole" is over the middle button, and is 1¾ inch in diameter.

Diagram 22.—Gunners and Boatswains over 10 years service (*Full Dress*). Same as for Chief Gunner, except that the lace is only ½ of an inch wide.

Diagram 23.—Gunners and Boatswains under 10 years service (*Full Dress*). Cuff 3½ inches deep formed by a seam; three gilt buttons, and black cords or "notched holes."

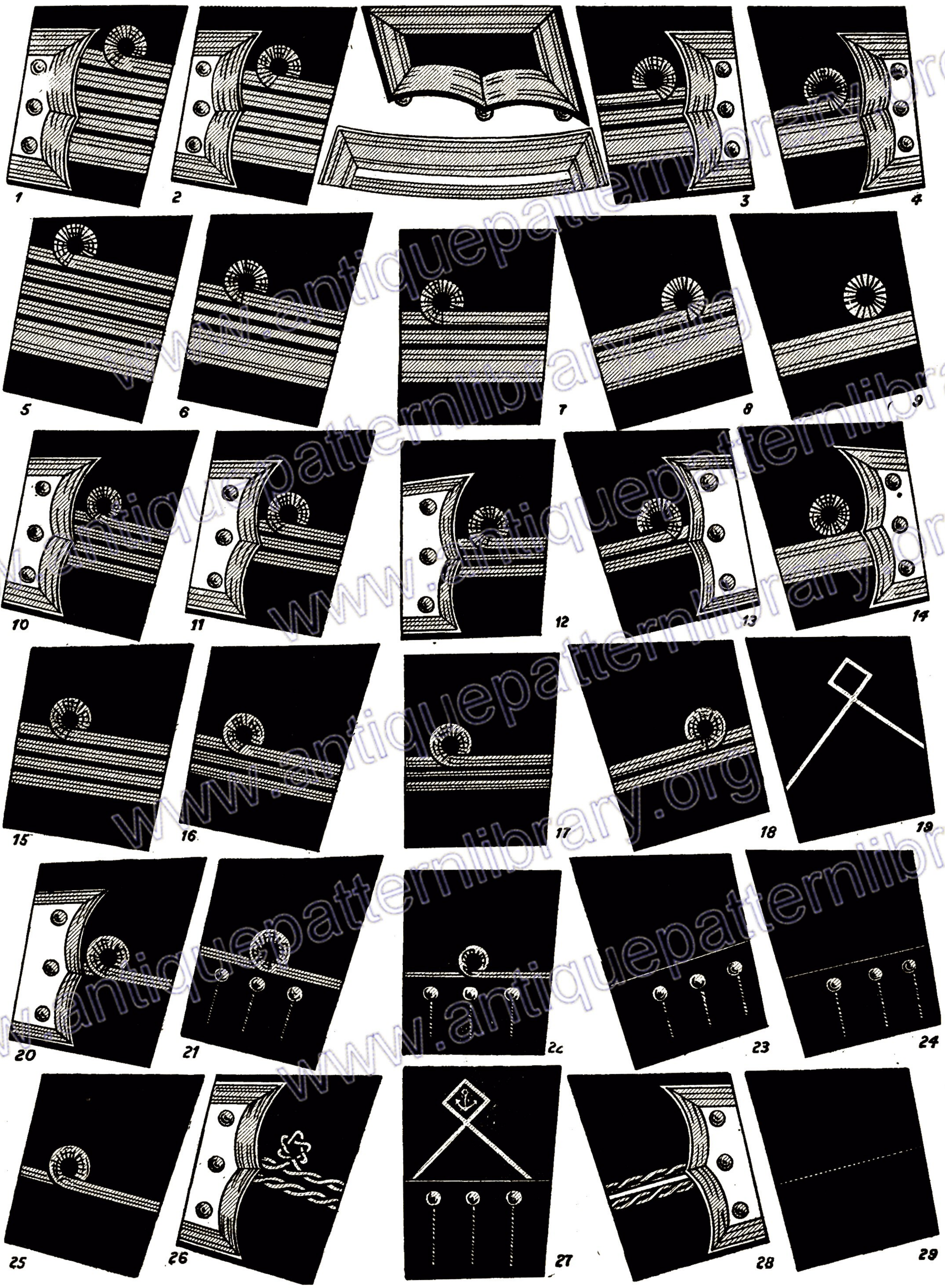
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PLATE 48.—NAVAL COLLARS, FLAPS AND CUFFS (MILITARY BRANCH).

Diagram 24.—Midshipmen and Naval Cadets (*Full Dress*). The Undress Tail Coat is worn by Midshipmen over 18 years of age for full dress and ball purposes, on which occasions the four lower buttons are fastened. Midshipmen under 18 years of age wear the ordinary round jacket. In both cases the sleeve is finished with three buttons, and black cords across each cuff. The cuff is formed by a seam, and is from $3\frac{1}{2}$ to $3\frac{3}{4}$ inches deep.

Diagram 29.—Midshipmen (*Undress*). Plain sleeve, one row of stitching from $3\frac{1}{2}$ to 4 inches from bottom.

Diagram 27.—Naval Cadet—Captain (*Full Dress*). This is a distinctive rank confined to the Royal Naval Colleges. The uniform is the same as that of Naval Cadets and Midshipmen, with the addition *on the right sleeve only* of a row of $\frac{1}{4}$ inch gold braid forming a diamond at top as shown on diagram. The cuff is formed by a seam and is $4\frac{1}{2}$ inches deep. The buttons are the same size as used for the front edge, and there are three black cords on each cuff. The front angle of the diamond is $1\frac{1}{2}$ inches from the forearm seam. From the bottom of cuff to the top of the diamond is 9 inches. In the middle of the diamond is a small gold anchor. The width of diamond from edge to edge is $2\frac{1}{2}$ inches.

Diagram 19.—Naval Cadet—Captain (*Undress*). The sleeves are finished plain with the exception of one row of $\frac{1}{4}$ inch gold cord forming a diamond $7\frac{1}{2}$ inches from bottom edge, on the right sleeve.

Diagram 26.—ROYAL NAVAL RESERVE—Military Branch (*Full Dress and Undress*). The Officers sleeves are trimmed the same as officers of corresponding rank in the Royal Navy, with the following exceptions: instead of each $\frac{1}{2}$ inch stripe of lace around the sleeves, there is to be two waved lines of $\frac{1}{4}$ inch gold braid, forming curves a $\frac{1}{2}$ inch wide. The blue cloth shows between the curves. The buttons bear the letters R.N.R.

Diagram 28.—ROYAL NAVAL RESERVE—Civil Branch (*Full Dress and Undress*). Sleeves same as for officers of corresponding rank in Royal Navy, excepting that the straight stripes are replaced by waved ones. The various departments are distinguished by distinct coloured velvet which is introduced between the waved lines; the Engineer's Department, $\frac{1}{4}$ inch purple velvet, and Paymaster's Department $\frac{1}{4}$ inch white velvet. Assistant Paymasters have one row of white velvet *below* a single line of waved gold braid.

ROYAL INDIAN MARINE. Sleeves and all details of uniform same as "Reserve," with the exception of buttons which show the Letters R.I.M. The same letters are also introduced on epaulettes, shoulder straps, and cap badges.

NAVAL CUFFS.—THE CIVIL BRANCH.

As in the list of cuffs previously considered attention has been confined to the military, or combattant branch of the service, distinguished by the introduction of the "bullet hole," it now becomes necessary to describe the various features peculiar to what is termed the civil or non-combattant branch.

The Civil Branch is divided under four heads—Medical, Accountant, Engineer, and Naval Instructor. Each of these branches is distinguished by the insertion of distinct coloured cloth a quarter of an inch wide between the rows of lace upon the cuffs, while all are further recognizable by the absence of the "bullet hole."

The distinguishing colours for the different branches are by regulation defined as follows:—

Medical, scarlet; Accountant, white; Engineer, purple; Naval Instructor, light blue.

Collars and flaps are exactly the same as worn by the military branch of the service.

When shoulder straps are worn the spaces between the rows of lace are the same colour as those on the cuffs.

Officers of the civil branch wear the same lace on collars, cuffs, flaps, trousers, and vests as officers of corresponding rank attached to the military branch. The buttons used are also the same patterns.

There are certain distinctions between the epaulettes, &c., of the civil and military branches, unnecessary to describe, as the tailor is supplied with such articles from his laceman, who is responsible for accuracy of detail.

The distinction between "full dress" and "undress" is the same as described for the "military branch."

Diagram 30.—Inspector-General of Hospitals (*Full Dress*). Pointed slash $6\frac{1}{2}$ inches at the forearm, 7 inches at the back, and $2\frac{3}{8}$ inches wide at the centre. The slash is of white faced cloth, which projects $\frac{1}{16}$ of an inch outside the edge of lace. At the bottom $\frac{1}{16}$ of blue cloth, shows below the white piping. The lace on the slash is one inch wide. The buttons are No. 2 size (30 line). The broad row of lace across the cuff is 1¾ inch wide. The upper row of lace is ⅝ of an inch wide. A quarter of an inch of scarlet cloth is shown between the two rows of lace.

Diagram 35.—Inspector-General of Hospitals (*Undress*). No slash. Lace and scarlet cloth the same as for full dress. From bottom edge of sleeve to the near edge of lace 1⅞ inch.

Diagram 31.—Deputy Inspector-General of Hospitals (*Full Dress*). Pointed slash same as Inspector General, bound with ¾ inch lace. Four rows of ⅝ inch lace across cuff, divided equally at each side of the centre point of slash. The rows of lace are divided by scarlet cloth, a quarter of an inch wide.

Diagram 36.—Deputy Inspector-General of Hospitals (*Undress*). No slash. Lace same as in full dress, the lower edge being 1⅞ inch from the bottom of the sleeve. Scarlet cloth between the lace, as in full dress.

Diagram 32.—Fleet Surgeon (*Full Dress*). Slash same as Inspector-General. It is laced with ¾ inch lace. Three rows of half inch distinction lace divided by scarlet cloth. The centre point of slash touches the centre of the middle row of lace.

Diagram 37.—Fleet Surgeon (*Undress*). No slash. Lace same as for full dress, and divided by scarlet cloth. The lower edge of lace is 2½ inches from the bottom edge of cuff.

Diagram 33.—Staff Surgeon (*Full Dress*). Slash same as Inspector-General; bound with ½ inch lace. Three rows of gold lace, the upper and lower ½ an inch wide, middle row ¼ inch wide. The spaces between the rows of lace are filled with scarlet cloth.

Diagram 38.—Staff Surgeon (*Undress*) No slash. Lace same as for full dress. Bottom edge of lace 2¾ inches from the edge of cuff.

Diagram 34.—Surgeon (*Full Dress*). Slash same as Inspector-General; laced with ½ inch lace. Two rows of ½ inch lace divided by scarlet cloth. The centre point of the slash should be midway between the rows of lace.

Diagram 39.—Surgeon (*Undress*). No slash. Distinction lace and scarlet cloth the same as in full dress. Lower edge of lace 2¾ inches from bottom of sleeve.

Diagram 40.—Paymaster in Chief (*Full Dress*). Slash same as Inspector-General of Hospitals, laced with ¾ inch lace. Four rows of ⅝ inch distinction lace, divided by strips of white cloth. The rows of lace are equally divided by the centre point of the slash.

Diagram 45.—Paymaster in Chief (*Undress*). No slash. Lace and distinctive colour same as in full dress. Lower edge of lace 2¼ inches from bottom of sleeve.

Diagram 41.—Fleet Paymaster (*Full Dress*). Slash same as Paymaster in Chief, laced with ¾ inch lace. Three rows of ½ inch lace divided by white cloth. Centre point of slash touches the centre of the middle row of lace.

Diagram 46.—Fleet Paymaster (*Undress*). No slash. Lace and white cloth across the cuff as in full dress. Lower edge of lace 2½ inches from bottom of cuff.

Diagram 42.—Staff Paymaster and Paymaster (*Full Dress*). Slash same as Paymaster-in-Chief, but braided with ½ inch lace. Two rows of ½ inch lace across the cuff, and one row of ¼ inch lace between. The spaces are covered with white cloth. The centre point of slash divides the middle row of lace.

Diagram 47.—Staff Paymaster and Paymaster (*Undress*). No slash. Lace and white cloth across the cuff the same as in full dress. Lower edge of lace is 2¾ inches from edge of cuff.

Diagram 43.—Assistant Paymaster, of 12 years (*Full Dress*). Slash same as Paymaster-in-Chief, edged with ¼ inch lace. Two rows of ½ inch distinction gold lace, divided by white cloth. The centre point of slash divides the strip of white cloth in the middle.

Diagram 48.—Assistant Paymaster, of 12 years (*Undress*). No slash. Lace and white cloth same as for full dress. The lower edge of lace is 2¾ inches from bottom.

Diagram 44—Assistant Paymaster of 6 years (*Full Dress*). Slash same as previously described edged with ½ inch lace. Two rows of lace divided by a strip of white cloth, the centre of which is touched by the centre point of the slash. The lower row is one-half, and the upper one-quarter of an inch wide.

Diagram 49.—Assistant Paymaster of 6 years (*Undress*). No slash. Lace and white cloth the same as for full dress. Lower edge of lace 2¾ inches from the bottom of the cuff.

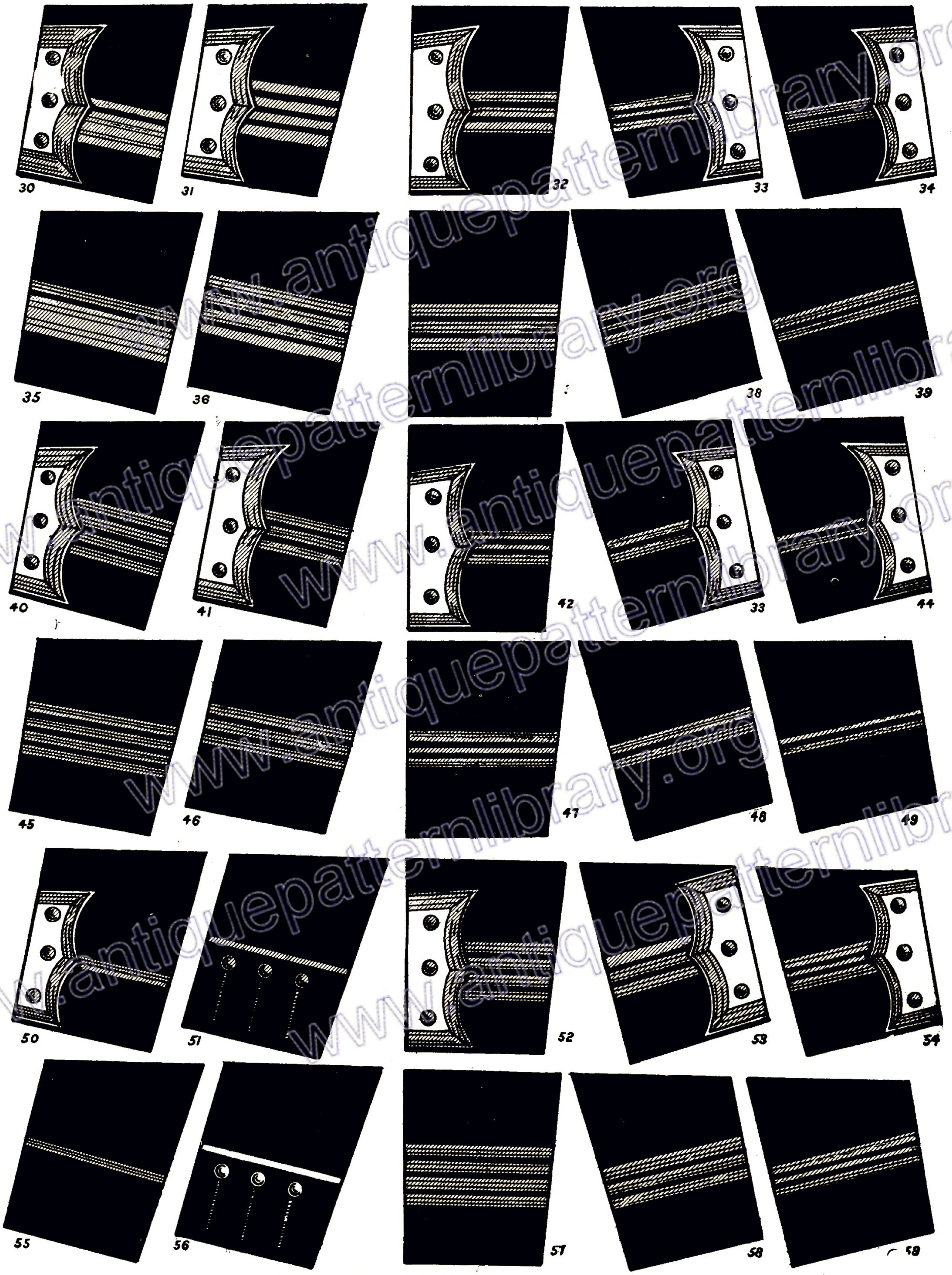
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PLATE 49.—NAVAL CUFFS (CIVIL BRANCH).

Diagram 50.—Assistant Paymaster under 6 years (*Full Dress*). Pointed slash same as above described, edged with ½ inch lace. One row of ½ inch lace across the cuff, the lower edge of which touches the upper edge of a row of white cloth a quarter inch wide.

Diagram 55.—Assistant Paymaster under 6 years (*Undress*). No slash. Lace and white cloth same as in full dress. The lower edge of the white cloth is 2¾ inches from the bottom edge of the cuff.

Diagram 51.—Clerk and Assistant Clerk (*Full Dress and Undress*). No slash. One row of white cloth the lower edge 3 inches from the bottom of cuff. Three crest buttons and black cords in the positions indicated on diagram.

Diagram 52.—Chief Inspector and Inspector of Machinery (*Full Dress*). Slash same as previously described edged with ¾ inch lace. Four rows of ½ inch lace divided by strips of purple cloth. The centre point of slash divides equally the rows of lace.

Diagram 57.—Chief Inspector and Inspector of Machinery (*Undress*). No slash. Lace and purple cloth same as in full dress. Lower edge of lace 2¼ inches from bottom of cuff.

Diagram 53.—Fleet Engineer (*Full Dress*). Slash, shape and size as previously described, edged with ¾ inch lace. Three rows of ½ inch lace across cuff, the spaces between filled with purple cloth.

Diagram 58.—Fleet Engineer (*Undress*). No slash. Lace and purple cloth same as in full dress. The lower edge of lace is 2½ inches from bottom.

Diagram 54.—Staff Engineer and Chief Engineer (*Full Dress*). Slash as usual, the edges finished with ½ inch lace. Two rows of ½ inch lace, with one row of ¼ inch lace between; the spaces filled with purple cloth.

Diagram 59.—Staff Engineer and Chief Engineer (*Undress*). No slash. Lace and purple cloth same as in full dress. Lower edge of lace to bottom of cuff 2¾ inches.

Engineer, of 6 years (*Full Dress*). Slash edged with ½ inch lace. Two rows of ½ inch lace with a strip of purple cloth between.

Engineer of 6 years (*Undress*). No slash. Lace and purple cloth same as in full dress. Bottom edge of lace 2¾ inches from the bottom of cuff.

Engineer under 6 years (*Full Dress*). Slash edged with ½ inch lace. Two rows of lace, the upper one ¼ inch wide, and the lower one ½ inch. Purple cloth between the rows of lace.

Engineer, under 6 years (*Undress*). No slash. Lace and purple cloth as in full dress. Lower edge of lace 2¾ inches from bottom.

Assistant Engineer (*Full Dress*). Slash edged with ½ inch lace. One row of ½ inch lace, the lower edge of which touches a ¼ inch strip of purple cloth.

Assistant Engineer (*Undress*). No slash. Lace and purple cloth same as in full dress. Lower edge of lace 3 inches from the bottom of cuff.

Naval Instructor, of 15 years (*Full Dress and Undress*). Same as Fleet Paymaster, with the exception that the spaces between the rows of lace are filled with light blue cloth.

Naval Instructor, of over 8 years (*Full Dress and Undress*). Same as Staff Paymaster, with the exception of distinguishing stripes of light blue between the lace.

Naval Instructor, under 8 years (*Full Dress and Undress*). Same as Assistant Paymaster of 12 years, with the exception that the space between the lace is of light blue cloth.

Diagram 56.—Chief Carpenter (*Full Dress*). No slash. One row of lace. Three crest buttons at the top of three black cords. The front button is ¾ inch from forearm seam. The distance between the buttons is from 1⅞ to 2 inches.

Carpenter of 10 years, same as Chief Carpenter. Carpenter, same as Chief Carpenter, with the exception that no lace is sewn across the sleeve, its place being supplied by a plain round cuff. Three buttons and black cords on each cuff.

NAVAL SHOULDER STRAPS.

To render the instructions complete I have considered it well to give full information as to the details of making and trimming the shoulder straps, which, it may be observed, are worn *occasionally* with the Great Coat, White Undress Coat and White Mess Jacket, for officers of all ranks.

The material of the shoulder strap is blue cloth. The regulation measurement is 5¼ inches long and 2¼ inches wide. The strap is stiffened with buckram, the same as the collar and flap. The button at the end is a No. 3 size. The rows of lace are all ¼-inch apart. The straps are attached to the coat by a patent fastener, which may be obtained from the laceman, who also supplies, when required, the shoulder straps completely trimmed according to rank.

Warrant Officers wear shoulder straps *with White Undress only*. Lace according to rank and branch for 10 years' seniority, and plain for others.

MILITARY BRANCH.

Diagram 1.—Admiral of the Fleet. Strap covered all but a ⅛ of an inch margin with 2-inch gold lace. Silver crown and laurel wreath as diagram.

Diagram 22.—Admiral. Lace same as Admiral of the Fleet. Crown, cross swords, three stars and binocular.

Diagram 3.—Vice-Admiral. Same as Admiral, but only two stars.

Diagram 4.—Rear-Admiral. Same as Admiral, but one large star below sword.

Diagram 5.—Commodore, 1st Class. Groundwork same as Admiral. Crown, two stars and anchor.

Diagram 6.—Commodore, 2nd Class. Blue Cloth. One row of 1¾-inch lace below a bullet hole 1¾-inch in diameter. The edges of lower lace and bullet hole touches.

Diagram 7.—Captain. Same as Commodore, but trimmed with four rows of ½-inch lace. The upper row is formed into a bullet hole 1¾ inch in diameter.

Diagram 8.—Commander. Same as Captain, but only three rows of lace.

Diagram 9.—Lieutenant, over 8 years. Two rows of ½-inch lace, with ¼-inch row between.

Diagram 10.—Lieutenant, under 8 years. As Captain, but only two rows of lace.

Diagrams 11 and 12.—Sub-Lieutenant, Chief Gunner, Chief Boatswain. Only one row of ½-inch lace.

Diagram 13.—Gunner and Boatswain, over 10 years. One row of ¼-inch lace.

Gunner and Boatswain, under 10 years. No lace upon the shoulder strap.

CIVIL BRANCH.—NO "BULLET HOLE."

Diagram 14.—Inspector-General of Hospitals. Strap of scarlet, laced as Admirals. Crown and two stars.

Diagram 15.—Deputy Inspector-General of Hospitals. Four rows of ½-inch lace, with scarlet cloth between.

Diagram 16.—Fleet Surgeon. Three rows ½-inch lace, scarlet cloth between.

Diagram 17.—Staff Surgeon. Two rows ½-inch lace, and a middle row of ¼-inch lace, scarlet cloth between.

Diagram 18.—Surgeon. Two rows of ½-inch lace, with scarlet cloth between.

Diagram 19.—Chief Inspector and Inspector of Machinery. Four rows ½-inch lace, purple cloth between.

Diagram 20.—Fleet Engineer. Three rows ½-inch lace, purple cloth between.

Staff Engineer and Chief Engineer as diagram 23, but purple cloth between.

Engineer, of 6 years. Two rows of ½-inch lace, with purple cloth between.

Engineer, under 6 years. Two rows—the lower ½-inch, the upper ¼-inch, purple cloth between.

Assistant Engineer. One row of ½-inch lace above a ¼-inch slip of purple cloth.

Diagram 21.—Paymaster-in-Chief. Four rows ½-inch lace, white cloth between.

Diagram 22.—Fleet Paymaster. Three rows ½-inch lace, with white cloth between.

Diagram 23.—Staff Paymaster. Two rows of ½-inch lace, one row ¼-inch, white cloth between.

Diagram 24.—Assistant Paymaster, of 12 years. Two rows ½-inch lace, white cloth between.

Diagram 25.—Assistant Paymaster, of 6 years. One ½-inch row, one ¼-inch row of lace, white cloth.

Diagram 26.—Assistant Paymaster, under 6 years. One row ½-inch lace above a ¼-inch row of white.

Diagram 27.—Naval Instructor, 15 years. Three ½-inch rows of lace, light blue cloth between.

Naval Instructor, over 8 years. Two ½-inch rows of lace, one ¼-inch row between, light blue cloth.

Naval Instructor, under 8 years. Two ½-inch rows, light blue cloth between the rows.

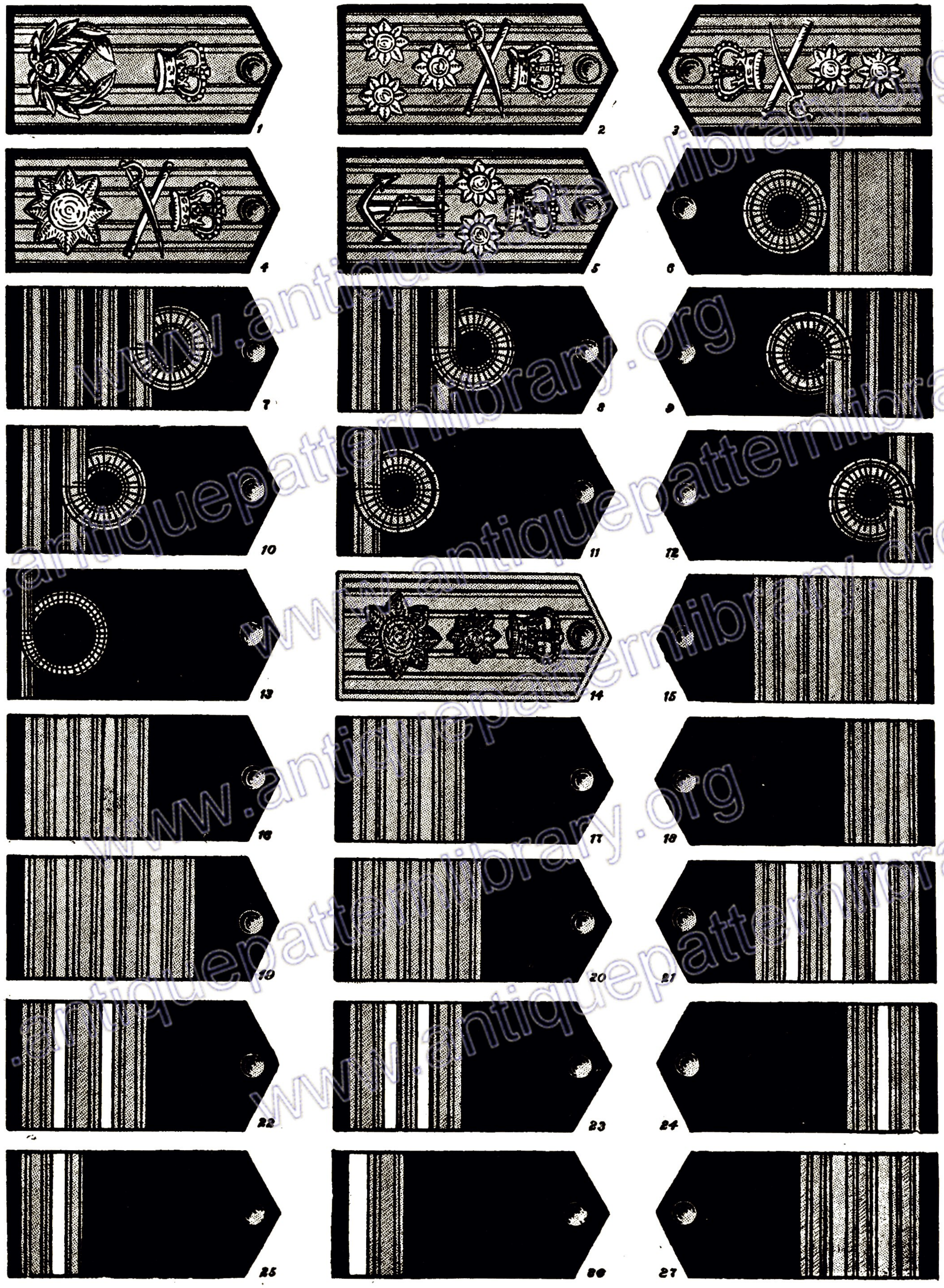
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PLATE 50.—NAVAL SHOULDER STRAPS.

CLERICAL COSTUMES.

THE number of inquiries I am continually receiving for the particulars of the various styles of clerical outfits, plainly demonstrates that as a general rule the average tailor knows but little of such details.

That this is the case is not to be wondered at as the majority of such orders are divided amongst a very limited number of clerical tailors, and no work on cutting that I have had the opportunity of perusing has given any instructions for their execution. To fill the gap thus existing I give, as fully as is necessary, a clear description of all the clerical garments that ordinary tailors can hope to successfully execute.

Previous to entering into a detailed account of the various garments worn, I would direct particular attention to the arrangement of the collars, a feature that creates more difficulties in clerical tailoring than any other.

The collars of clerical coats and vests can only be accurately arranged by taking into consideration the size of the linen collar. If a man wears a 15-inch linen collar, the collar of his vest should be cut half an inch longer (15½), and that of his coat one inch longer (16).

The run of the ends of the collar and the "steps" of the fore-parts must also be carefully adjusted. The "step" must be perfectly square across, not dipping in the middle, and the ends of the collar must be at right angles with it, so that when finished it appears thus: ⊔. The side lines suggest the collar ends, and the bottom line the run of the "step."

* * * * * *

ORDINARY CLERGYMAN'S COSTUME

(CHURCH OF ENGLAND).

CLERICAL FROCK. (Diagram 4, plate 51.) The diagram given of this coat clearly conveys the idea of its general outline. It is cut single breasted, and fastens at the front—when required—with six holes and buttons. Either a stand or Prussian collar is selected. The skirts are cut comparatively long—from 38 to 40 inches. The edges are sometimes "bluffed" and at others stitched once on the edge. Pockets are inserted in the pleats, and one in the left facing. The lining of the body is black Italian, the sleeves are lined according to the wish of the wearer.

The material used is decided by taste. Black superfine is of course considered most "orthodox," but black Cheviot and twills are very freely used.

CLERICAL VEST. (Diagram 1, plate 75.) This style of stand collar vest is most generally worn. There are eight buttons down the front.

CASSOCK VEST. (Diagram 2, plate 75.) This style of vest is sometimes preferred to the foregoing. It is made from either silk, cloth, or cashmere. For further particulars see introductory remarks to plate 75.

TROUSERS are always cut of a medium width, and are not affected by current fashion. The material is usually black doeskin.

GARDEN COAT. This is a form of lounge coat, worn on informal occasions. It is finished with either a stand, Prussian, or step collar. The fronts are not cut away below the bottom button. The material is either Oxford, mixed serge, flannel, Scotch tweed, or diagonal.

EVENING DRESS.—Many clergymen for "dress" purposes wear a coat exactly the same as that of a layman. Others, however, wear a distinctive dress coat cut upon the same lines as the bishops. (Diagram 5, plate 51.)

This coat is finished with six ordinary holes (not cords) on the left, and six flexible buttons on the right side. The length of the coat for a man of 5 feet 8 inches, is 38 inches. The material is plain superfine cloth or Venetian.

THE VEST worn with the evening dress coat is either the usual cassock vest, with which a stock is worn, or one cut away at the front of the neck in the notched step style, for the purpose of displaying a little of the shirt front, and tie. If the latter style is selected care should be taken that the notches are not far apart. (See plate 76.)

THE TROUSERS for evening wear are of the ordinary form, and made of the ordinary black material.

COURT DRESS.—An ordinary Clergyman's Court Dress consists of the "dress" coat, in every respect as previously described.

The Vest is sometimes the ordinary cassock vest, but the most strictly correct is a short black silk cassock, with a ribbon band at the waist.

Breeches of black doeskin are worn, with a garter, three holes and buttons, and a silver buckle at the knee.

Stockings, of black silk.

Shoes.—Ordinary dress shape, with silver buckles.

Hat.—Three-cornered Court hat.

Gloves.—Grey dress gloves.

* * * * * *

BISHOP'S COSTUMES.

The ordinary morning costume of a Bishop comprises a—

Clerical Frock, the same as the ordinary clergyman's, with the exception of three buttons placed crosswise on each cuff, and that seven holes and buttons are inserted at the front. Some clerical tailors put in eight holes, and others six.

The same changes are made for a Deacon's Frock Coat.

Cassock Apron, of silk, or black poplin, alpaca cord, or "Janus" cord. It is cut on the lines of the cassock vest, shown on plate 75, but is longer, measuring about 40 inches, so that it just touches the ground when the wearer is kneeling. It is fastened around the waist with a ribbon band. The outline of this garment is shown on diagram 6, plate 51.

Breeches, of black doeskin, with bound bottoms, and five holes and buttons at each knee.

Gaiters, as shown on plate 97. A tongue without a centre seam is let in over the instep. Nine holes and buttons are inserted at the sides. The tongue and heel are lined all round, the upper portion of the gaiter is unlined.

A great deal of care is devoted to working these gaiters into good shape, as an indication of which I may state that my friend Mr. Adeney, of Messrs. Adeney & Son, the celebrated clerical tailors of Sackville Street, W., has informed me that he sometimes, to secure a good shape, inserts whalebone at the closing seam. *

Hat, of the clerical shape, "looped" over-top with black cords.

EVENING DRESS.—The coat is cut as shown on diagram 5, plate 51. It has six notched holes (or cords) with "deadhead" buttons on each breast. Pointed flaps with three cords on top and buttons beneath are placed at the hips. A stand collar around the neck. Three notched cords and buttons are placed on each cuff. The material is purple cloth. For Deans and Archdeacons the coat is black. The body linings are of silk; the sleeves are lined according to the wearer's instructions. A short step is left at the end of the collar.

The Apron is of corded silk in the same form as above described.

The Breeches are of black doeskin, finished at the knees with a garter ⅞ inch wide, or one agreeing with the size of the buckle. There are three holes and buttons at the knee, and a silver buckle is attached to the garter.

Stockings, of black silk.

Shoes, with silver buckles.

Hat, of beaver, "shovel" shape.

Court Dress, the same as evening dress.

* * * * * *

ROBES AND GOWNS.

As the ordinary tailor seldom ventures upon the manufacture of these very complicated garments, owing possibly, to the fact that he would find the greatest difficulty in getting them made, I think I will be justified in recommending that when such orders are received they should always be entrusted to a special clerical tailor. Most of the special robe makers make up these articles for the trade. Such firms as Messrs. Smith, of Southampton Street, W.C., or Messrs. Freeman, of Fenchurch Street, E.C., can be relied upon to execute such orders, correct in every detail.

My friend, Mr. John Dodson, of 12, Southampton Street, Strand, who as leading cutter to Messrs. Smith has had many years' experience in the manufacturing of all descriptions of clerical outfits, will also make up Robes and Gowns for the trade, and will forward estimates, etc., on application.

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* So precise, indeed, are many wearers of these gaiters, that it may be said they are as proud of their *calves* as they are of their *lambs*.

NONCONFORMISTS, &c.

The morning dress of Nonconformist ministers is not so distinct in style as that of the members of "the Church by law established."

Frock Coats of the ordinary shape, such as shown on plate 2, buttoning three holes and having two on the turn, are very generally worn.

The Vest is finished in either the stand collar (plate 75) or notched collar form (plate 76)

The Trousers are plain, and made up in the ordinary manner according to instructions.

A turn-down linen collar is worn with a white tie.

EVENING DRESS.—For evening wear an ordinary dress coat of black cloth, such as shown on plate 6, is worn. As a rule, such coats are not arranged to turn beyond the second button from bottom, and the lapels are a trifle heavy.

Cassock Vest of cloth, with a stand collar made up on the outline suggested on plate 75.

Trousers, plain evening dress style. White tie.

* * * * * *

ROMAN CATHOLIC CLERGY.

Parish Priests and Coadjutors.—Ordinary clergymen of the Roman Catholic Church, in England, wear costumes differing but slightly from those of the Established Church.

The coat and trousers are exactly the same. The vest is of the plain single breasted clerical style, usually finished without a collar, and sometimes with a notched step. The "cassock vest" is never worn.

EVENING DRESS, same as foregoing, but of finer material.

Catholic Priests do not wear the swallow tail.

Cassock, same as described below, and shown on diagram 2, plate 75 with the addition of a short shoulder cape.

BISHOP.—Frock Coat, same as the ordinary style above described.

Vest, of cloth same as frock coat, cut rather long, with pointed corners and pointed flaps.

Cassock Vest of Russell cord is sometimes worn.

Breeches, of fine kersey, or doe, five holes at knee for morning wear; three holes for evening.

Gaiters, same as described for Protestant bishop.

Hat.—Broad brim clerical shape. No cords.

EVENING DRESS.—The same as the above, of fine material. The Russell cord vest is usually worn.

The "Stock," which all the Catholic clergy wear, is black for the ordinary Priest, purple for the Bishop, and scarlet for the Cardinal.

The collars of the coats should be cut high and close at the back, to entirely cover the linen collar.

* * * * * *

CASSOCKS.

There are various kinds of cassocks, which, generally speaking, may be defined as a long garment of the Chesterfield type, worn under a surplice.

The Ordinary Style is shown on diagram 2, plate 51. It is cut single breasted, and reaches to the heel of the boot. A stand collar reaches to within about one inch of the centre of the neck, showing when buttoned an opening of about 2 inches. Buttons are placed down the front at 1¾ inches apart, which for a man of ordinary height gives a total of 39. Some clerical tailors say the number of buttons should always be 39, to agree in number with the "Thirty-nine Articles," a statement founded more upon coincidence than fact. Below the waist line every alternate hole is omitted, and in its place a button is sewn, so that when fastened there appears to be as many holes as buttons. The sleeves are finished with gauntlet cuffs. Box pleats are placed at the back and side seams as shown, pleat pockets are inserted at the side pleats. These pockets are of the same material as the cassock, and put in so that they extend on each side of the opening. A ticket pocket is inserted as marked. The edges are either single stitched or plain. Black flexible buttons, a size larger than ordinary vest buttons (say 24 size). The facing down front is about 3 inches wide, and is often left growing to the fore-part.

Cassocks are usually lined to about 4 inches below the waist with either alpaca, Italian, or Silesia. The material is black "Russell" cord. A material known as "Persian" cord is also much used.

Close Fitting Cassock. (Diagram 3, plate 51.) This style of cassock which is used for the same purposes as the foregoing, is distinguished by the insertion of a side-body in the old-fashioned Paletot style. The skirts are pleated in a line with the side-body seams, and in these pleats the pockets are inserted. Other details as diagram 2.

Double Breasted Cassock. (Diagram 1, plate 51.) This an old style of Cassock that is still extensively patronised. It is cut on the same lines as diagram 2, the distinction consisting in the addition of the lapels down the front. The upper corner of the lapel is secured in its place by a loop and button. The waist is secured by a pleated band or belt of silk, which fastens around the waist *over* the Cassock. The pockets are often placed in the side seams, and sometimes a little in front of them. In the latter case the slits are still allowed in the side seams, to permit of the hands being placed in the pockets of the under garments. *This style of Cassock is worn at Court or official functions.*

CLERICAL GARMENTS.

INSTRUCTIONS FOR DRAFTING.

Double-Breasted or "Court" Cassock. Diagram 1. Plate 51. *Standard Measure.*

This garment, the details of which are given above is cut on the lines of a Sac overcoat with the following exceptions:—X at bottom of back to XX is one inch. The width of back at natural waist is 8 inches. The crosses upon the side seam indicate the pocket slit. To one side of this slit the pocket is sewn. The other edge of the slit is merely turned in, to provide an opening through which the hands may be carried to the pockets of the under garments. The front of the neck is advanced one-twelfth (1½) from Y to Z. From W to 18 is the usual one-sixth (3). BB to CC, is half an inch more than from S to AA. From AA to 19 is 5 inches, and from BB to CC is half an inch more than such measure. The run of the side seam of fore-part is obtained by going down 2½ inches from CC to X; after which the angle of the square is placed at the side seam, with one arm intercepting X, and the bottom of side seam drawn downwards. The centre of the front neck is found by measurement (see point 18) and the end of the collar reaches to within about one inch of the centre point. The sleeve is formed in the ordinary way, There are no pleats at the side seams in this style of Cassock.

Ordinary Single Breasted Cassock. Diagram 2. Plate 51. Details on page 122.

The changes in the working of this garment from that of the double breasted style consists in making the width of back from E to EE, one-third of the breast measure, plus 1 inch (7). The distance from CC to X one fourth (4½), and making a mark at R, ½ inch below E, from which the bottom of the side seam of back is squared when the angle of the square touches the point EE. The allowance in front of the centre line (AA, CC) is one inch right through. (Allow the facing to grow on.) The box pleats allowed at sides and back are 4 inches wide.

Close Fitting Cassock. Diagram 3. Plate 51. Details as above.

This style of Cassock is in the upper portion cut exactly the same as the ordinary Frock coat (plate 2), with the exception that the neck point, Y to Z, is advanced one-twelfth (1½), that the neck is arranged to measure at the centre point 18, and that there is no waist seam from the point R to the front. To produce the fulness of skirt desired. one-sixth of the breast measure (3) is marked from CC to X, after which the square is placed at the point 5, and the pleat line drawn downwards to 9. A pleat in which the pocket is placed runs from R downwards. The box pleat allowance at back and sides is 4 inches. The width of the bottom of back is 8 inches, and at the waist line 2 inches.

All styles of Cassocks are finished with cuffs cut in the gauntlet shape.

Clerical Frock Coat. Diagram 4. Plate 51. Details on page 120.)

All points are found the same as ordinary Frock coat (plate 2) with the following exceptions:—Y to Z is ¾ of an inch. One inch is allowed (right through) beyond the centre line (AA, CC) and the distance between points 6 and 7 of skirt is one inch less than a half of the seat measure.

Bishop's Dress Coat. Diagram 5. Plate 51. Details on page 121.

This coat is the same as the Livery Full Dress Coat, described in "Liveries" with the exception that the collar is not brought out to the edge of the fore-part, there being a step of about ¾ of an inch.

Bishop's Apron. Diagram 6. Plate 51.

This is produced the same as the Double Breasted Cassock (diagram 1). The full length of back is about 40 inches. A slit is left in the side seam as indicated by the two crosses. AA to 19, 5 inches, and CC to 20, 6 inches. The shape of the ribbon band is suggested by the diagram 6a. Its width is 4½ inches. No sleeves are sewn in this garment. The apron is sometimes lined to the waist and sometimes unlined. Flannel lining is inserted according to the wearers instructions.

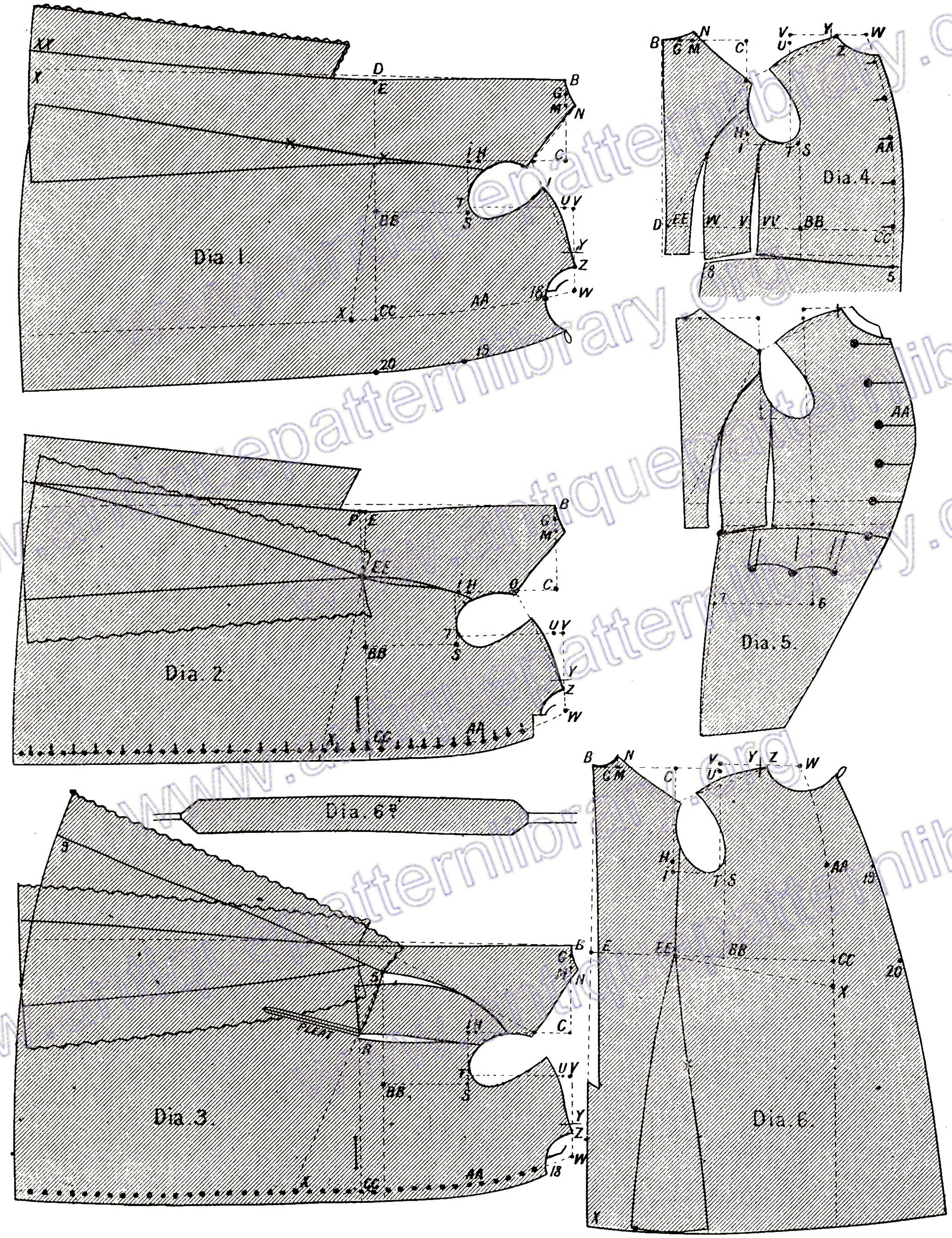
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PLATE 51.—CLERICAL GARMENTS.

DIPLOMATIC COSTUMES.

THE difficulty of obtaining full and reliable information as to the details of Court Uniforms has long been felt by the trade, and has induced me to prepare an exhaustive description of the various garments worn by Ministers, Officials, and gentlemen presented at Court.

* * * * * *

FULL DRESS COURT COSTUME.

FIRST CLASS. Diagram 2. Plate 52.

This outfit takes precedence in the consideration of diplomatic uniforms, and is worn at Drawing Rooms and all State occasions by the following officials:—The Lord Privy Seal, Secretaries of State, President of the Board of Trade, President of the Board of Control, Chief Commissioner of Woods and Forests (if in the Cabinet), First Lord of the Treasury, Chancellor of the Exchequer, Ambassadors (with embroidered sleeves and back seam), First Lord of the Admiralty, Secretary of War (being in the Cabinet), Chancellor of the Duchy of Lancaster, President of the Council, Lords of the Privy Council, Postmaster-General (being in the Cabinet), and the Lord Chancellor.

The Full Dress Coat is of blue cloth, cut single breasted, and fastening up the front of breast with hooks and eyes. The front edges of breasts and skirts are traced with gold, as are also the flaps, straps of skirt, and collar. The breasts, flaps, collar, cuffs, fronts of skirts, and back skirts are elaborately embroidered with gold to an oak leaf pattern 5 inches wide. Nine gilt buttons are sewn inside the gold tracing on the edge of the left fore-part. There are two hip buttons at the back in the usual positions. There is no closing seam at back, which is "stumped" at the waist to provide for the centre opening and lacing of back skirt. The skirt lining and sleeve lining are of white silk. The body is lined with black silk. The stand collar is made up 2 inches deep. The flaps are pointed at the bottom edge. Both the collar and cuffs are of black silk velvet.

The Breeches, as worn for Drawing-Rooms and State occasions, are of white kerseymere. The knees are finished with a narrow garter and gilt buckle, and three small covered buttons.

SUNDRIES.—Cocked Hat of black silk folding with gold treble bullion loop, tassels, and white ostrich feathers. Sword, gilt hilt and mountings, with black patent scabbard. Sword Knot, gold bullion tassel. Sword Belt, silk, with blue or white "frog". Stockings, white silk. Shoes, black patent, with gilt buckles.

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LEVÉE, OR HALF STATE OUTFIT.

FIRST CLASS.

This outfit is worn on occasions of secondary importance, by the officials above enumerated.

The Coat is of blue cloth, the same outline as the full dress. The distinctions of detail are as follows:—It is lined with black silk. The fronts are closed with nine buttons. Ordinary hip buttons, and also a button at the bottom of each pleat. The collar and cuffs are of velvet same as full dress. The embroidery is confined to the collar, flaps, cuffs, and back.

The Trousers are of blue cloth with a stripe of 2½ inch gold lace at the sides.

* * * * * *

STATE SUIT.

SECOND CLASS.

Full Dress Coat same as First Class, except that the embroidery is "saw" edge, and only 4 inches wide.

Breeches.—Exactly the same as above described for the first class outfit.

Sundries.—Same as First Class except the Cocked Hat, which has a *double* bullion loop.

Half State or Levée Coat as described for First Class. Embroidery 4 inches wide, "saw edge."

Trousers.—Same as First Class, with the exception that the lace is not so wide.

THIRD, FOURTH, AND FIFTH CLASSES.

Full Dress.—Same as First Class, except that the width of the ornamental embroidery is reduced as follows:-

Third Class, 3 inches. *Fourth Class*, 2 inches. *Fifth Class*, three-eighths of an inch.

In the list of Sundries there are also slight distinguishing differences.

* * * * * *

THE ROYAL HOUSEHOLD.

The Members of the Royal Household wear the same costume as above described, with the exception that the collar and cuffs are of scarlet cloth. Those entitled to wear the First Class uniform are as follows:—The Lord Great Chamberlain, the Lord Steward, the Lord Chamberlain of the Household, Gentlemen of the Stole, and the Comptroller.

The following officials have each a distinctive uniform:—The Master of the Horse, the Master of the Buck Hounds, the Captain of the Gentlemen-at-Arms, the Captain of the Yeomen of the Guard, the Squires, and the Pages of Honour.

* * * * * *

WINDSOR UNIFORM.

This uniform is worn by the Members of the Royal Household at Windsor.

The Coat is of blue cloth in the ordinary dress coat shape as shown on plate 52. The collar and cuffs are of scarlet cloth. There are three gilt buttons on each fore-part, two at the hips, and two at the bottom of skirt pleat.

The Vest is of blue cloth in the ordinary shape. Roll collar, and four gilt buttons.

Trousers, of the ordinary shape. Blue cloth, and perfectly plain.

White Tie, of the ordinary evening dress pattern.

Dinner Dress.—At dinner or evening parties, when uniform is not worn, the dress is as follows:—

Coat and Vest, black cloth, ordinary shape. Black cloth pantaloons or breeches. White tie.

* * * * * *

THE CONSULAR SERVICE.

CONSUL-GENERAL.

Full Dress Coat is of blue cloth, stand collar, cut single breasted, the fronts being in the form of a full dress livery, with the exception that the front of the skirt is not continued in a line with the fore-part, but is cut narrow at the top like an ordinary dress coat, without, however, showing a strap. There are nine holes and buttons up the front—the buttons are gilt—two at the hips and two at the bottom of the skirt pleats. The collar and cuffs are of black silk velvet. Silver embroidery, with gold edges, is placed upon the collar. The cuffs, flaps, and back have gold edges. The coat is lined with black silk. The outline of this coat is the same as that of the Court Coat shown on diagram 2, plate 52.

Breeches for full dress on State occasions. White kerseymere same as Diplomatic First Class.

Stockings.—White silk. **Shoes.**—Black patent, gilt buckles.

Trousers, for ordinary occasions. Blue cloth, with $2\frac{1}{2}$ inch silver lace at sides.

Sword.—Gilt hilt, black scabbard. **Knot.**—Gold tassel.

Belt.—White silk, with blue or white "frog." **Cocked Hat.**—Black silk, silver bullion loop, gold tassels, black feathers.

* * * * * *

CONSUL.

Full Dress Coat, same as Consul-General, except that the embroidery is not brought above the tops of the flaps.

Trousers.—Blue cloth, with $1\frac{3}{4}$ inch silver lace at the sides.

Sundries.—Same as described above for Consul-General.

VICE-CONSUL.

Full Dress same as Consul, with the exception that the coat is embroidered only on the collar and cuffs, and that the Cocked Hat is finished with a silver bullion loop.

CONSULAR UNDRESS. Consul-General, Consul, and Vice-Consul.

Frock Coat of blue cloth, double breasted. Button four and turn two holes. The buttons are gilt. Hip buttons as usual, and a button at the bottom of each pleat. The collar according to regulations is supposed to stand or fall.

Vest is blue, buff, or white. No collar, with four or five gilt buttons.

Trousers.—Plain blue cloth, of the ordinary shape and make.

Cap.—Blue cloth with flat peak. Silver and gold embroidery.

* * * * * *

FOREIGN CONSULS, AMBASSADORS, &c.,

Attend at Court in the distinctive uniforms of their respective countries. The particulars are so varied as to render their full description unnecessary in this work. Any information on the subject can be supplied by the London lacemen who give estimates, &c., on application.

* * * * * *

COURT DRESS FOR CIVILIANS.

The Court Dress prescribed for gentlemen attending at the English or any Foreign Court consists of either a mulberry coloured embroidered cloth suit, or a suit of black velvet with steel buttons.

THE CLOTH COURT SUIT.—The Cloth Court Coat is of mulberry or claret cloth. Its general outline is shown on Diagram 1, Plate 52 The fronts are cut away at the top similar to the dress livery coat, as the garment is always worn open. There are six notched holes, or cords, on the left fore-part, and six gilt buttons on the right. Two buttons are placed at the hips as usual, and also one at the bottom of each pleat. The collar, cuffs, and flaps, are embroidered. The cuffs are cut in the gauntlet form. The front of the collar is rounded off, not made up square. The coat is lined throughout with black silk.

The Vest is of white marcella. It is made up without a collar, and opens low about 18 inches to show the shirt front. The fronts are finished with four gilt buttons.

Breeches.—For Balls, Drawing-Rooms, and State Concerts, same cloth as coat; three holes and gilt buttons at each knee. Chased buckles on garter.

Trousers.—For Levées and Dinners. Cloth same as coat. Gold lace at sides. Gold rose lace for Great Britain, and shamrock for Ireland.

SUNDRIES.—Cocked Hat, of black silk with gold loop. Sword, gilt hilt, black scabbard.

Knot, gold. Sword Belt, white silk, cloth frog. Ordinary Shirt, Collar and white dress tie.

Stockings, white silk. Shoes (with breeches), black patent leather, gilt buckles.

VELVET COURT SUIT.—The black silk Velvet Court Coat is cut exactly the same shape as the cloth one previously described. The holes, position of buttons and general details are the same excepting that there is no embroidery. The buttons are made of steel. The coat is lined with white silk. Ruffles are worn at the sleeve hands.

It is "regulation" to put buttons on the cuffs and under the points of the flaps, but the vast majority of gentlemen prefer the omission of the buttons, and a little latitude is allowed in such matters.

The Vest is of white marcella, same as described for the cloth suit. Sometimes the vest is of black velvet.

Breeches, same material as the coat, three steel buttons at each knee. Narrow garter with steel buckle. The outline of all dress breeches is the same as shown on plate 91. Court breeches are lined with either white silk or lawn.

Sundries.—Same as cloth suit, excepting that the waist belt is of black velvet and the accoutrements, etc., are fitted with cut steel. Black silk stockings are worn over thin white understockings.

PROVINCIAL MAYORS AND HIGH SHERIFFS

wear the black velvet Court suit, details as above, on all State occasions.

The Official Liveries of Lord Mayor, High Sheriff, Mayors, etc., are trimmed in colours, with gold lace. Full details are supplied by the various London lacemen and outfitters.

LORD LIEUTENANT OF COUNTY.

The costume worn by the above official at levées and State ceremonies is in cut similar to that worn by general officers.

The Tunic (diagram 3, plate 52) is of scarlet cloth and cut single breasted. It buttons nine holes at front. The stand collar, cuffs, and the scarlet pleat sashes, are embroidered with silver lace of an oak leaf pattern. For English and Welsh counties, thistles for Scotch, and shamrock for Irish. The front edges, collar, sleeves, and back slashes, are edged with white cloth. Two buttons are placed at the hips. There are plaited cords of silver bullion on the shoulders. The skirts are lined with white kerseymere. The collars and cuffs are of blue cloth. The buttons are plated.

The Trousers are of blue cloth with a 2½ inch silver lace at the sides.

SUNDRIES.—Sash, gold and crimson web worn over the left shoulder, and under the shoulder cord.

Sword.—Mameluke, brass scabbard. Knot, gold and crimson. Belt, gold and crimson. Cocked Hat, black silk, with red and white drooping feather plumes, and silver bullion loop with gold bullion tassels. Spurs, swan-necked, boxed, brass or gilt.

* * * * * *

DEPUTY-LIEUTENANT.

This uniform is the same as that of the Lord Lieutenant of Counties, except, that there are no cords or straps on shoulders, and that the lace on trousers is 1¾ inch wide.

In the Sundries, the Sword has a gilt hilt and black leather scabbard. Sword Belt, one and three-quarters, with inch slings, silver lace, and Cocked Hat with white feather drooping plumes, silver embroidered loop, and gold bullion tassels.

* * * * * *

CITY LIEUTENANT.

With the following exceptions this outfit is the same as for the Lord Lieutenant of Counties. Sleeve slashes, blue cloth, badge City Arms and Crown on shoulder cords. Sash, plain crimson silk web and tassels. Sword of distinct pattern with City Arms mounted on shell. No spurs.

* * * * *

EMBROIDERING.

As in the preparation of Diplomatic uniforms, the embroidering is a special feature that the ordinary tailor cannot possibly perform, it may be instructive to mention that embroidery of all sorts is undertaken by such houses as Messrs. W. Jones & Co., Golden Square, W.; Digby, Stillwell, and Langmead, Savile Row; Firmin & Co., Warwick Street, W.; Stillwell & Son, Sackville Street, W.; Smith, Burlington Street, W., &c., &c.

These houses also supply the Sundries required, and forward estimates to tailors on application.

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INSTRUCTIONS FOR DRAFTING.

Court Dress for Civilians.—Diagram 1 and 1a. Plate 52. Details on page 126. All the points of this garment are produced in the ordinary way, with the following exception:—Y to Z is half an inch. 18 to top of fore-part is one inch. 5 to bottom of fore-part is three-quarters of an inch. The strap of the skirt goes on to the fore-part. No seam in back which is "stumped" at waist. Gauntlet cuffs and pointed flaps. The neck at front is about one inch lower than the ordinary Frock Coat.

Ministerial or Diplomatic Coat.—Diagram 2 and 2a. Plate 52. Details on page 124. With the exception given below all the points of this garment are obtained as usual. Y to Z is half an inch. Nothing is allowed beyond the breast line at AA and CC. The back is on the crease, and is stumped at waist as shown. The flaps are pointed.

Tunic—Lord and Deputy Lieutenant.—All points obtained the same as for Military Tunic. See instructions on this page. The pointed slash of sleeves and pleats are cut as shown.

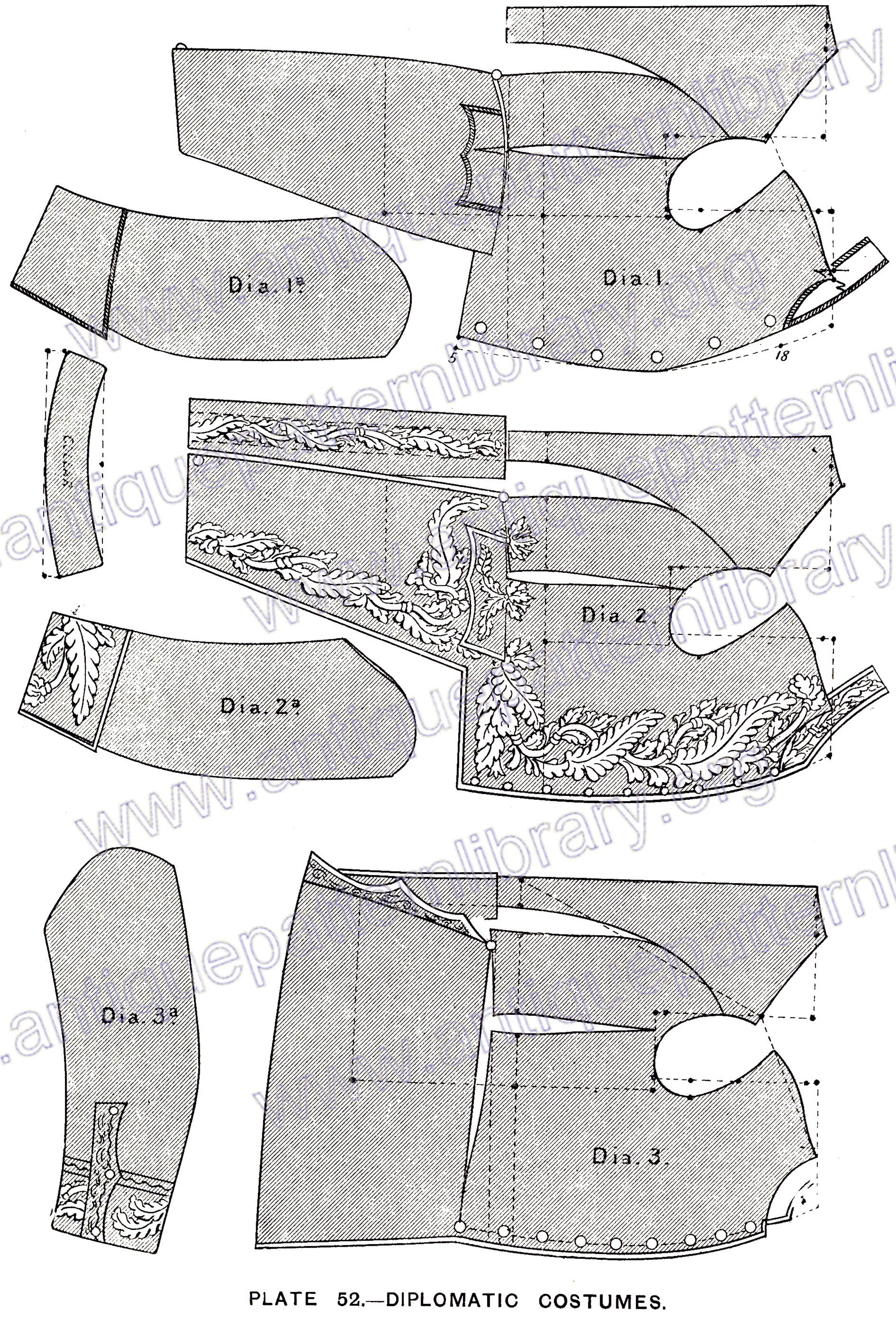
Dia. 1
Dia. 1a
5
18
Collar
Dia. 2
Dia. 2a
Dia. 3
Dia. 3a

PLATE 52.—DIPLOMATIC COSTUMES.

HOSIERY.

ALTHOUGH the subject-matter of this section of my book is devoted to the consideration of a class of garments that the ordinary run of tailors will be inclined to disregard, it is, nevertheless, a feature in which many engaged in general trades will take an interest.

During the few brief visits that I from time to time have paid to the provinces, nothing struck me more forcibly than the great variety of the garments that the tailors are called upon to supply, the tradesmen confining themselves strictly to what may be termed tailoring proper being remarkably few.

In the majority of country trades I find that the sale of "hosiery" forms no unimportant part of the yearly turn-over—a return that in many cases might be largely augmented could the tailor but cut and get made up several of the articles for which he is now dependent upon the wholesale houses.

Not only in this respect would such knowledge be of advantage, but also in the fact that many gentlemen would prefer, even at slightly increased prices, under garments cut and made to their measures, in which their own ideas could be embodied, instead of being enveloped in the "hand-me-downs" that often prove so disappointing.

There is still another reason why it is advisable that the tailor should pay particular attention to the fit of the under-clothing, as it is a fact that must be admitted, that great trouble is often experienced in the fitting of coats, vests, and trousers, owing to the defects in the shape, or fit, of the under garments.

I remember, on one occasion, being extremely interested in the trouble that the trouser cutter in the firm in which I was at the time engaged had with a certain pair of dress trousers. The gentleman for whom they had been cut complained that the trousers creased between the legs at fork (and so they did), and that the feeling experienced in them was a most uncomfortable one (and so it was), but it was not until many hours had been devoted to altering them (or spoiling them) that it was discovered the source of the fault was in the drawers worn and not in the trousers.

I was at one time the tailor-in-ordinary to a dandy who paid more attention to the details of his dress than to any other matter "in the heavens above or on the earth beneath." His clothes fitted him "like the paper on the wall," and so anxious was he to have them perfect that he was always, according to the statement of his valet, for three days indisposed after fitting on a coat, and about a week after trying on a pair trousers.

However, his anxiety was compensated for by the results, as he was looked upon, in the orbit in which he moved, as an oracle upon all matters pertaining to dress.

This gentleman in regard to perfect fitting costume had one fixed, unalterable conviction, which he occasionally condescended to impart to his intimates.

"If," he would say, "your trousers are defective in fit, have a new pair of drawers made, and if your coat or vest is imperfect burn your shirt."

The individual to whom I am alluding was—as a man—a failure, but as a tailor's model he always excited my sincerest admiration.

I was once employed as coat cutter with Messrs. Blackmore & Co., of Fenchurch Street, City, whose reputation as shirt cutters was about the highest in London. Their shirt cutter was one of the best I have ever met; and as he cut at a board within a yard or two of my department, I had a splendid opportunity of noting how particular many gentlemen are as to the fit of their under clothing. To lengthen or shorten the sleeves was an every-day occurrence, while on more than one occasion I have seen shirts returned to shorten the skirts, or should I say tails?

The fit of the customer's shirt and drawers was of the greatest advantage to me in cutting his coat; and I also think I never had less trouble in trouser cutting than during the three years I was engaged within the dominion of the Lord Mayor, and the sound of Bow bells.

These incidents I mention to impress upon the pupil the necessity of paying attention to the details that the "whistle-and-ride" school of cutters loftily disdain, and to induce him to make a study of the cutting of the various articles of underwear fully described and illustrated in the subsequent pages.

As an indication of the adaptability of the Sectional System, no better proof could be afforded than the fact that the same lines and in the majority of points the same quantities are used for these garments as for the ordinary coats previously described.

SHIRT CUTTING.

The features that have to be specially considered in shirt cutting are—first, the proper size and curve of the neck; second, the judicious infusion of ease to provide for freedom of movement; third, the correct length and width of sleeves: fourth, the arrangements of the front and cuffs to suit the wishes of the customer.

MEASUREMENTS.

Natural waist length; the full length; length from centre of back to elbow and hand; the size of the breast, and in corpulent figures the size of the waist, and last but not of least importance—the size of the linen collar. In dealing with disproportionate figures supplementary measures, the same as described for coats, may be taken.

SHIRT SYSTEM. Diagram 8. Plate 53

[*Worked from the scale or from the breast measure.*]

Draw lines A, B, C. From B, to G, one-twelfth. G, to C, one-third, C, to H, one-half. H, to I, ½ inch. I to K, one-twelfth. K, to S, one-fourth. S, to T, ½ inch. T, upwards to U, one-half less ¼ inch. U to V, ½ inch. B, to W, the breast measure plus the amount from I to K (19½). Y is midway between V, W. From Y to Z, one-twelfth. From back line A, B, to the front at AA, is the breast measure plus 3 inches. Draw front line from one inch in front of W downwards through AA. From B, to M, one-sixth less ¼ inch. M, to N, is one-fourth of B, M. From I to O, one-third plus ½ inch. O, to X, one-twelfth. From I, to P, one-twelfth. Draw line from Z to X. From W to 18 one-sixth of neck measure. Curve the neck as diagram. Make front shoulder the same length as the back, from N, to X. Square line from O, through Q, to form the bottom edge of yoke. Q, to R, 3 inches, and square downwards. R, upwards to L, 1½ inches, and curve top line of back to O. From B, to E, the natural waist length and square waist line to front. B, to A, the full length—say, 32 inches. The point J is midway between the back line and AA. Square down from J, and hollow the waist 1½ inches. Make the bottom of the front 3 inches shorter than the back. Make the bottom of the front insertion at CC, 2 inches above the waist line. From CC, to S, 3 inches for pleat. The edge of this pleat, from S downwards, must be on the double edge of the material. CC to 6, 2½ inches. Draw breast line from Y, to 6. From 7 to 6, ¾ inch. The line from Y, to 7, is the side seam of the front insertion.

TO FORM THE SLEEVE.—A, to B, is the hind-arm line. A, to C, one-eighth. C to D, one-half plus ½ inch. M is midway between C, D. M, to N, ½ inch more than C, to A. From B, to E, is one-third. D, F, and C, G, are each a fourth. E, I, and B, H, are each a sixth. Draw the closing seam from ½ inch outside F and O, to I, and H. The closing seam of sleeve when sewn into the scye is under the arm, being kept level with the point S, at top of side seam.

THE COLLAR is cut 1¼ inch out of a straight line, as shown by the diagram.

THE CUFFS are cut in accordance with the prevailing fashion.

WHEN CUTTING OUT, the linen or long cloth is doubled down the middle so that the selvage ends meet. The centre line of the back is laid level with this double edge, as is also the centre line of the front or forepart. The points M and N of the sleeve are also laid upon the double edge of the material, and the various fittings required are got out at the sides.

DISPROPORTIONATE FIGURES.—In cutting shirts for disproportionate figures the deviations given for coats can be advantageously introduced. Thus for stooping figures the normal side line may be marked down from the point S, and the new line introduced and used in advance of it (see article on "Stooping Figures"), while for erect figures the operation may be reversed, etc.

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FLANNEL OR CRICKETING SHIRT. Diagram 6. Plate 53.

This garment is produced the same as the above instructions, with the exception that the extra width of back is somewhat decreased, there only being one and a-half inches allowed from the point Q, to R. The yoke may be curved at the bottom edge to any fancy design. The fronts are finished without an insertion, a facing being sewn down the front through which the holes and buttons are placed. A patch pocket is often placed on the left breast. The sleeves are fulled in at the wrist upon a narrow wristband. A turn-down or sailor collar is usually preferred on such garments. As the material is likely to shrink in washing, these garments should be cut large.

DRAWERS AND PANTS.

The former of these garments are cut to reach just below the knee like ordinary breeches, and the latter to reach as far as the ankle.

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INSTRUCTIONS FOR DRAFTING.

Draw construction line A, B. A, to C, is the amount of rise—say, 13 inches. C, to D, is half the full leg length. D, to E, one-twelfth of leg length. E is one inch inside the construction line. E, to G, one inch more than from D to E. G, to B, is one-fifth of the full leg length. B is one inch inside construction line. D, to H, is the knee measure plus one inch. E, to I, the size of small plus one inch. G, to J, the calf plus one inch. Make up ankle to measure plus one inch. C, to M, is one-fourth of the seat measure. M, to L, is two-thirds of seat plus 2 inches. The seat angle at the waist line is one-twelfth inside construction line. The waist band is made up to measure and the tops which are on the whole about 2 inches wider than the waist band are fulled on as indicated by the waved line.

In Making Up Drawers, all the seams which are sewn, turned over and felled on one side, are finished outside. The top of the closing seam is made up as a vent in which strings are sewn or passed through eyelet holes. The opening is protected by a gusset secured at each side of the seam. The waist band is sewn on in the position indicated on the diagram. Sometimes the drawers are cut without a waist band seam the material being continued right through to the top edge, and the waist band or facing merely *laid on* and stitched through all with the machine. Loops through which the braces are passed are sewn on at the top edges. The fronts are finished with about three holes. The buttons are of the usual flat linen make. The bottoms are either taped, or turned up and cross-stitched.

Livery Drawers, as made up by many tailors, are finished the same as above described. They are always cut in the short style, and are finished with plain stitched-on waistbands, in the fronts of which two holes and buttons are placed. The bottoms are fastened with strings.

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PYJAMA SUITS.

These suits constitute a luxury that, judging from the increased sale during recent seasons, seems to be growing in favour, and in fashionable circles quite superseding, during the winter season, the old-style night shirts. Travelling outfits are now-a-days not considered complete should these articles be excluded, as in tropical climates they are considered indispensable.

The Jacket is cut on the lines of a three seamer. It is cut very roomy, and is fastened at the neck with a narrow stand collar. The front is secured with either holes and buttons, tabs, or loops. The seams are all sewn the same as described in the remarks on the flannel under shirt. Of course there are no linings.

The Trousers (see plate 84 are finished without a side seam, the waist being drawn into the size required with a silken cord and tassel. A button-catch is allowed to grow on at the fall line, but there are no buttons or holes. The fall line is not sewn up, but is allowed to remain open from the top to the point at which the curve commences. The seams are finished in the same way as those of the jacket.

* * * * * *

BLAZERS.

This is the somewhat lurid designation given to a style of thin flannel or woollen three seamer, worn by the members of various cricketing, boating, or tennis clubs. Each club usually selects a distinct pattern, and distinguishing colours. Sometimes the edges are bound with ribbon of a contrasting colour. No linings are inserted, the seams being finished as described for the flannel under vest. The buttons are usually of the same material as the jacket, stitched over brass rings. The pockets are usually patched on. A facing the same as that of the ordinary Lounge coat is placed down the front edges.

A complete diagram of this style of jacket is shown upon plate 10.

DRESSING GOWN.

(Diagram 1. Plate 53.)

This very elegant and comfortable wrap is made up in a variety of ways. Some are double breasted, some single, some with a stand collar, others a Prussian collar, while by far the greater number are made up as represented on the diagram. The length is generally arranged about 6 inches below the knees. The turns and cuffs are usually faced with quilted silk, and the edges are finished with cord, in which the colours of the body and facings are artistically introduced. The fronts are secured with loops and olivets, either three, four, or five a side, as the wearer may approve. The waist, which is cut very loose (see diagram) is drawn into the correct size by a silken girdle ornamented with tassels. Pockets either patched outside, or cut and patched inside, are placed at the sides. In the latter case the edges of the pocket mouth are usually ornamented with cord, which is finished in a crow's toe design. The fronts are faced with material the same as the body. These garments are often lined throughout with flannel of a bright contrasting colour, and frequently finished without linings.

The material long considered "the thing" for these garments was the elaborately woven silk designs in Oriental patterns such as our mothers' shawls were made of. During recent seasons, however, many gentlemen have been patronising soft makes of "vicunas" in dark brown and other colours, which in the better qualities are very expensive.

In cutting this garment no difference is made from the plan of working given for ordinary Chesterfields. The back is often arranged without a closing seam, and the side seams are cut perfectly straight in the manner described in the instructions for driving coats on page 52.

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MORNING JACKET.

The Morning or Smoking jacket is a useful and stylish-looking garment in which ample scope is provided for elaborate ornamentation. The diagram given on plate 11 illustrates the design most frequently approved. These jackets, like the dressing gowns, are often lined throughout with flannel. Full particulars as to details are given on page 26.

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PYJAMA PANTS (WITH FEET).

For use in hot climates, "where the festive mosquito marauds," a special style of Pyjama Pants, to which feet are attached, is greatly in demand; and as the arrangement of these feet might puzzle the student called upon to execute such an order, I give a reduced diagram which clearly illustrates the outline required. Of course these garments are easy fitting, so that a wrinkle in the shoe will not be considered by even the most fastidious as a serious defect. If all mankind commenced to wear shoes such as are here alluded to, there is little doubt that our descendants would only be able to examine corns and bunions in museums of curiosities.

INSTRUCTIONS FOR DRAFTING. Diagram 3. Plate 53.

The width at F is two-thirds the seat measure, plus 2 inches. Width of bottom is 4 inches. A 4 inch slit is cut at the bottom, 1 inch nearer to the side than leg seam. The shape of THE TONGUE is shown on diagram 3^b. From A to B is 7 inches and from C to D, 8 inches. The SOLE is shown on diagram 3^b. From A to B is 11 inches. Width under toes is 4 inches. Width of heel 3 inches.

* * * * * *

FLANNEL UNDER VEST.

(Diagram 2. Plate 53.)

Under Vests are made up in various ways, some single and others double breasted; some with sleeves, and some without. The instructions given for shirts will also apply to these garments, with the exception that the yoke is not cut separate, and that there are no pleats at either back or front.

IN MAKING UP, the seams are sewn and turned outwards. The edges of the seams are kept in place by a row of cross stitching. The neck is turned in and faced with a strip of galloon. The inturns down the front edge are also faced with galloon. At the left edge (in single breasted styles) the holes are worked through the galloon, and on the right side the galloon acts as a button stay. In double breasted styles strips of galloon are sewn under the holes and also under the buttons. One row of holes is worked at the left edge, and a corresponding row of holes on the left breast at the position that the buttons usually occupy. The two rows of buttons are sewn on the right fore-part so that when buttoned the fronts are securely held in their place while all the buttons show outside.

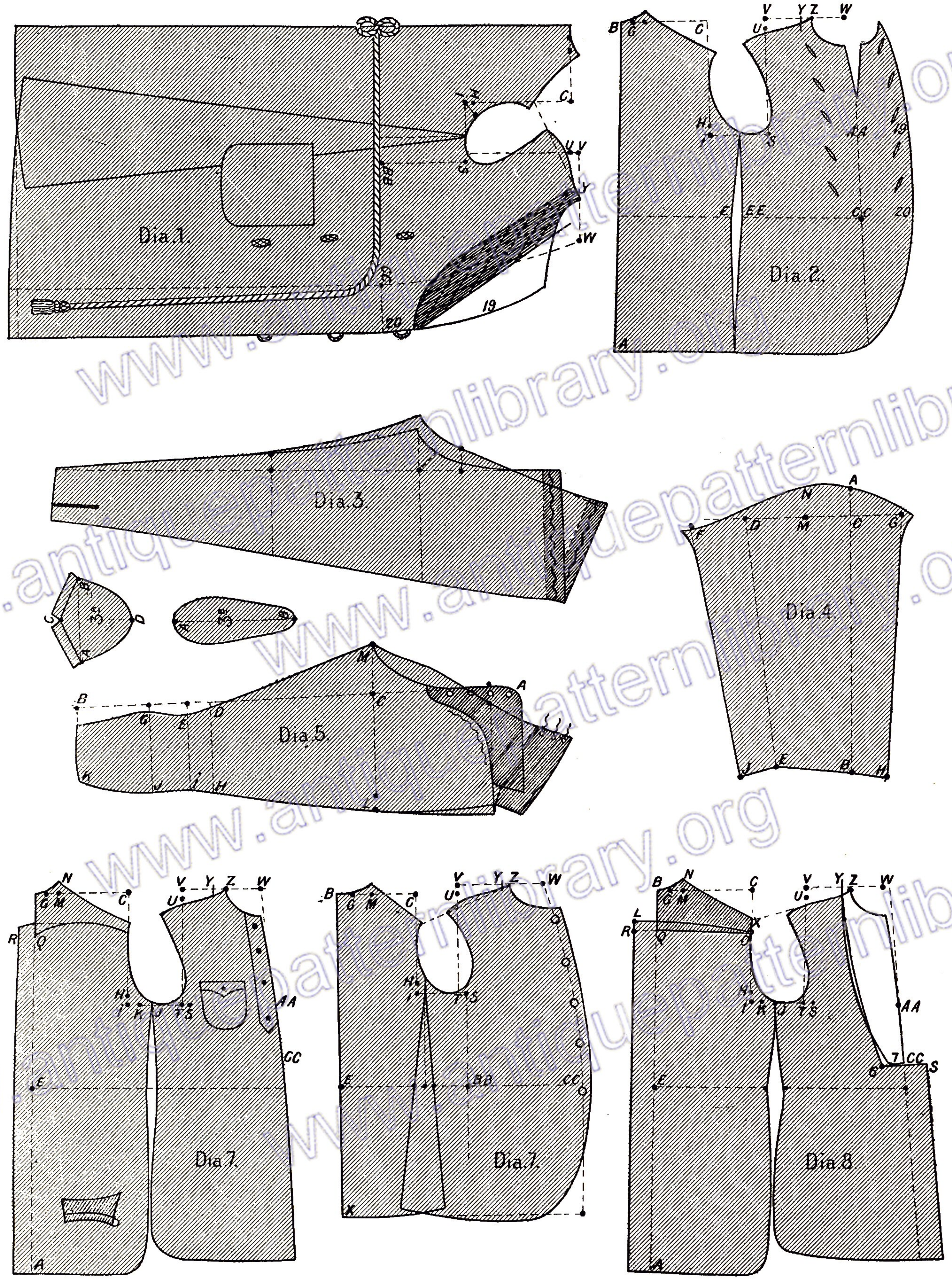
Dia.1.
C
U V
Y
W
BB
S
B
20
19
Dia.2.
B G C
V Y Z W
U
H
I
S
AA
19
E
EE
CC
20
A
Dia.3.
G
C
D
A
F
K
Dia.4.
A
N
F D M O G
J E B H
Dia.5.
M
B G E D C A
K J I H L
N
G M
C
V Y Z W
U
R O
H
I K J T S
AA
CC
E
Dia.7.
A
B G M C
V Y Z W
U
H
I T S
E BB CC
Dia.7.
X
B G M C
V Y Z W
U
L X
R Q O
H
I K J T S
AA
6 7 CC S
E
Dia.8.
A

PLATE 53.—HOSIERY.

JUVENILE COSTUMES.

THE student of cutting may, very probably, underestimate the difficulties attending the cutting of juvenile garments, but the experienced cutter is painfully aware that, of the difficult tasks the cutter is from time to time called upon to undertake, none is more tantalising than the cutting of children's garments.

There are several causes leading up to this difficulty. In the first place children's forms have not the set character found in adults. Every limb is in a state of active development, the extent of which in different cases indicate little uniformity of growth, the bones in the majority of cases are but slightly covered with flesh, and the frame generally is of a disjointed character, rendering the fitting of their garments extremely perplexing.

In the second place children are very restless in movement (most fathers of families know this), their action approaching as near to perpetual motion as it is likely we shall ever approach; and it is a matter of impossibility to induce them to remain in one set position while the measures are being taken, so that if the measurer does not exercise a little discretion he will, probably, while measuring the back, imagine he is dealing with an over-erect figure, while when he comes to take the front measures he may decide that the form is of the stooping type.

In the third place a boy's pockets are usually so loaded with "flotsam and jetsam" that unless they be emptied the measurements obtained will be very inaccurate.

The contents of a boy's pockets, like Sam Weller's knowledge of London, are "extensive and peculiar." I one day catalogued the articles taken from a youth's pocket, and found they comprised a peg-top, jack-knife, model boat, packets of blood worms, some pieces of pie, and the inevitable piece of string! His literary collection was quite as varied, and ranged from the "Hymns" of Dr. Watts to "The Wonderful Adventures of Mr. Charles Peace."

On one occasion I measured a boy whose breast measure I found to be 28 inches, but whose seat measure, to my amazement, registered 32½ inches. At the time I was a novice at measurement, and felt very much puzzled until the lad's *mater*, as he termed her (the good, old-fashioned designation of "mother" is too plebeian now-a-days), noticing my perplexity, told him somewhat sharply to empty his pockets, on which "a strange thing happened" as he slowly drew forth a guinea-pig, which at once began scampering over my cutting-board, and finally settled down near the neck point of a coat draft I had just produced, as though he was cogitating whether the style was of the "straight" or "crooked" character; and I have since considered that, judging by his profound expression, he seemed to know as much about it as some of the cutters who pose as authorities on the subject.

On this remarkable development I took a fresh seat measure successfully, but have since considered I lost a splendid opportunity of impressing the lady by my scientific ingenuity, as nothing would have been easier than to take the breast measure of the guinea-pig, and taking a third of such measure as the diameter, deduct the amount from the boy's seat measure as originally taken, and so obtain approximately the correct amount.

But "to return to our muttons"—or rather, lambs—it is an undoubted fact that children's clothing will test the skill of the most experienced cutter, and all the advantages of accurate measurement and keen observation are required to ensure successful results.

Measurements.

The measurements necessary for boys' clothing vary according to the special styles required, but, broadly speaking, the measures are the same as would be taken for their fathers, and consist of—natural waist length, full length, across back, elbow, hand, breast, waist, and "width" and "depth" shoulder measures.

The majority of boys—particularly the younger ones—are of the erect type, and carry the head well back, although at times the cutter will encounter badly-trained boys who are round shouldered.

In measuring for breeches, or "shorts," take the full length of the leg from fork to sole.

The average measurements set out on page 53 will be of the greatest advantage to the inexperienced cutter in producing juvenile outfits, as should he find himself deficient of certain measurements, the list given will supply the omission.

Inlays.—Previous to commencing the description of the standard garments I may mention that the cutter should always leave good inlays in both width and length, as boys grow very rapidly, and their clothes often require enlarging. Parents often instruct the tailor to make the garments large "to allow for growing," an instruction that should be received with caution as it will be found they expect the boys' garments to fit perfectly when finished, so that it is much better to leave inlays than to cut the garments so that they will only fit when worn out.

ETON JACKET SUIT.

(Diagram 1. Plate 54.)

As showing the basis of construction no better style than that of the Eton jacket can be selected, as it closely defines the form, and thus constitutes a starting-point from which the looser fitting styles may be easily developed.

The Eton Jacket suit is worn very generally by youths for dress occasions, and in many of the great public schools it is the prescribed outfit.

The Jacket is worn unbuttoned, and is finished with three holes and buttons below the turns, which are shaped in the ordinary Frock coat style. Care should be taken that the lapels do not roll over too close to the arm-hole seam—a very common defect—which is a glaring error of taste. One or sometimes two inside breast pockets are inserted. The bottom of the back extends to about 3 inches below the natural waist, and it is slightly pointed in the middle. There is no back closing seam. It is very important that sufficient ease be allowed over the hips, and that the bottom of the breast facing be held in tight across the front, so that the jacket will curve towards the figure. The front of the scyes and the hollow of the shoulders should be well strained out, and a short collar should be particularly avoided.

(The jacket worn by the boys at Eton is not pointed at the centre of the back.)

The Vest is cut single breasted in either the no collar or roll collar form, and opens to a medium depth.

The Trousers are cut to hang straight, the knee measure being about the same as the half seat measure. Pockets are inserted on the cross or at the sides, as desired.

The Material of the Jacket and vest is black diagonal, or a fine make of corkscrew. For school wear black Melton cannot be surpassed, as it is particularly strong and cleans up well. A hard faced make of black Cheviot is now freely made up in such garments. Meltons, Cheviots, and such like materials are finished with single stitched edges. Diagonals and corkscrews are usually bound with a very narrow mohair braid.

The Material of the Trousers is for dress purposes black, but for general wear West of England goods in narrow or "hair line" patterns are considered the correct thing.

In cutting the trousers care must be taken to secure clean fitting under-sides, but this is a matter that those using the Sectional System need trouble little about, as its ordinary working produces the exact results desired.

* * * * * *

LOUNGE OR SCHOOL SUIT.

(Diagram 2. Plate 54.)

The Lounge jacket style of suit in its many forms is a most appropriate one for boys. In the ordinary way the jacket is cut as shown by the outline of diagram 2, and is finished in every way the same as the Lounge coat worn by adults.

The Vest is cut without a collar, the edges and details corresponding with those of the coat.

The Trousers are cut to hang straight. Sometimes Knickerbockers are worn with this style, and very frequently "Shorts," which consist of trousers cut away about 2½ inches below the knee. For small boys this style is often made up without a collar.

* * * * * * * *

KNICKER SUIT.

(Diagram 3. Plate 54.)

The Jacket included in this suit is made up without a collar, the neck line in wear being covered by a broad linen turn-down collar. The side pockets are finished with welts.

The Vest, if worn, is made up without a collar in a perfectly plain form.

The Shorts, or, if preferred, Knickers, are made up as previously described.

The materials used for these suits are very numerous, including all kinds of cloth, as also velvet, plush, and velveteen.

SCOTCH DOUBLET.

(Diagrams 4 and 4a. Plate 54.)

A doublet is the jacket worn over the Scottish pleated kilt. It is finished without a collar, and buttons up to the neck. The flaps, or "tashes," are either cut double, or the same effect produced by braiding. The cuff is of the gauntlet shape. Diamond shaped buttons of white metal are used.

THE KILT is pleated at the front, it extends 1½ inches above the waist line, and reaches to the knee.

THE VEST buttons up to the neck, and has pointed flaps the same shape as the Livery State vest. The jacket is arranged to button at the top only, so that the vest is displayed underneath.

* * * * * * * *

SPANISH SUIT.

(Diagram 5. Plate 54.)

This is a standard style of juvenile outfit that is varied considerably by the trimming introduced. In the plain style the jacket is of a blouse form, easy fitting at the waist, the surplus material being fulled in upon a band about 1¾ inches wide, which is cut to the exact waist measure, and fastened at the front with a hole and button. The edges of the band are bound and traced, and two rows of braid are placed down the front edge between which the holes and buttons are located. There is no collar, the neck being bound with braid, or turned in.

THE SHORTS worn with this form of jacket are the same in cut as previously described. The side seams are trimmed to correspond with the front edges.

The materials usually selected for this style of suit are dark shades of mixed Tweeds.

* * * * * *

THE FAUNTLEROY COSTUME.

(Diagrams 6 and 6a. Plate 54.)

This style of velvet costume is worn by young boys on dress occasions. In its general shape it resembles the Spanish suit above described, the principal difference being the increased width of the waist band, which in wear is covered by a broad silk sash at the side in a large bow. The front of the jacket is secured with metal buttons. Deep pointed or Vandyke lace is worn around the neck, and narrower lace of a similar pattern is placed at the cuffs.

THE BREECHES (diagram 6a) are cut on the lines of the ordinary Court dress breeches given on plate 91, and are finished with three holes and buttons at the knee. Black silk hose and shoes with silver buckles complete the costume.

* * * * * *

SAILOR COSTUMES.

(Plate 54.)

Whether it be the fact that as England is generally supposed (at least, by Englishmen) to rule the waves (all the Frenchmen I meet say that *their* fleet is unapproachable) her sons look upon nautical styles of costume with especial favour; or whether it be (as I think most probable) that the style is one eminently suited to the active movements of childhood, the fact remains that they are by far the most popular of the styles worn by children.

THE BLOUSE of blue serge is worn by boys and girls from the early age of two years and upwards. It is cut easy fitting in the body, and is drawn into the size of the waist by a narrow band, or more frequently by a strip of elastic run through a hem arranged at the bottom edge. The front edge from the commencement of the collar opening to the bottom is either seamed up or secured with holes and anchor buttons, in which case a slight addition (¾ inch) must be made to the centre line shown on the diagram.

THE COLLAR is the most pronounced feature, to produce which the fore-part and back are joined at the shoulder seams, and from the outline of the front and back, as placed in this position, the shape of the collar is marked. It is trimmed with rows of white tape, anchors, &c.

THE SLEEVE is cut with the hind-arm line on the double edge of the material, and a pleat is often folded at the top and sewn in with the arm-hole. The sleeve hand is either finished plain, or drawn in upon a narrow wristband secured by a hole and button. Full instructions for the production of this garment are given on the next page

JUVENILE GARMENTS.

INSTRUCTIONS FOR DRAFTING.

SAILOR BLOUSE. Diagram 7 and 7a. Plate 54.

This garment, so far as width is affected, I cut by divisions of the scale, which is 2 inches more than the breast measure, and in the depth quantities by divisions of the actual breast measure as taken.

MEASURES.—Natural waist length, 12. Breast, 12. Waist, 12. Scale (2 inches more than breast, 14. Length of fore-arm seam, 12½ inches.

TO DRAFT.—Square lines A, B, C. From B, to E, natural waist length. E, to A, 4 inches. E, to F, ½ inch, and square closing line from B, to E, F. This line represents the double edge of cloth. B, to G, one-twelfth of scale (1⅛). G, to C, one-third of scale (4⅝). C, to H, half breast less ½ inch (5½)* H, to I, ½ inch. I, to X, one twelfth scale (1⅛). X, to S, one-fourth scale (3½). S, to U, half breast less ¼ inch (5¾). Square V to W. W is the scale (14) from B. Y is midway between V—W. From Y, to Z, one-twelfth scale, plus ¼ inch (1⅜). Curve neck as diagram. From I, to O, one-third breast. I, to P, one-twelfth scale plus ¼ (1⅜). Draw line from Z, to O. B, to M, one-sixth scale less ¼ inch (2⅛). M, to N, ¼ of B, M (½ inch). Draw shoulder seam N, O. Make front shoulder same length. S, to T, ¾ inch. Curve arm-hole. From line B, A, to point A A, the scale plus 2½ inches (16½). From E, to CC, one inch more than from back construction line to AA (17½). Draw front line through AA, and CC, and bottom from A to 5. If desired a side seam may be drawn downwards from J one inch in front of the point X, but it is best omitted. The front opening 19 is one-third of the waist length (4) above the waist line. Cut away the front from 19 to Z. To this line the collar is attached, as shown by crossed line. The white portion in front of the line, 19—Z represents the portion of the flannel front that is shown in wear. This front must slip under the line Z, 10, to the extent of about 2½ inches.

THE COLLAR is cut by placing the shoulder seams of back and front together, and marking around the neck and down the back as shown by crossed lines.

THE SLEEVE joins with one seam under the arm. When sewing in, this seam is kept level with the point J. In drafting draw the fore-arm line, A, to B. From A, to C, is half scale plus 1 inch (8). B is the fore-arm length from A plus ½ inch (13). This length may be increased if desired. B, to D, one-third scale. Draw hind-arm, D, to C. From D, to E, is one-third of D B. Point E supplies a pivot by which the sleeve head is curved through C, A. From A, to F, and C, to G, are each a half of the distance from A, to C. From F, to H, is one inch. From B, to K, and D to L, are each one-half of D, B. From L, to N, 1½ inches. Curve sleeve hand. A pleat is arranged at the round of the sleeve head. and is provided for in the sleeve as now cut.

THE CUFF as represented on diagram 7a is cut one inch narrower than the sleeve, which is fulled in upon it.

The details of this garment are fully described on page 134.

YOUTH'S ETON JACKET. Diagrams 1 and 1a. Plate 54

Measures: Breast, 15. Waist, 13½. Waist length, 15. Full length, 17½.

A youth's Eton Jacket is cut the same as the Frock coat shown on plate 2, with the following exceptions:—

C, to H, is ¾ inch less than half breast, or scale. A A, from back, is 2 inches more than breast measure (17) B B to C C is half the waist measure. The width of the back at waist is 1⅛ inch. The top of back seam is drawn from a quarter of an inch inside B. Full details of this garment are given on page 133

BOY'S LOUNGE COAT Diagram 2. Plate 54.

The boy's Lounge coat is cut the same as that of an adult's, with the following exceptions:—From C, to H, is ¾ inch less than half breast or scale. The front waist point at C C is a half-inch more forward than usual.

The particulars of this style are given on page 133.

KNICKER JACKET. Diagram 3. Plate 54.

With the exception that the width of the back at waist is made one-fourth of the waist measure, all the points of this garment are produced the same as the Military Patrol jacket described in the "Military" section.

Knicker suits are fully described on page 133.

SCOTCH DOUBLET. Diagrams 4 and 4a. Plate 54.

The Doublet is worked on the same lines as the Eton Jacket, with the exception that ¾ of an inch is allowed in advance of the centre line to provide for the holes and buttons, and that the back is cut wider at the waist.

The style of making-up is described on page 134.

SPANISH JACKET. Diagrams 5 and 5a. Plate 54.

This style is produced the same as the Lounge, except that one inch for ease is put in between I and X.

From X to S, is the usual fourth. The length below waist line, E to XX, is 2 inches. Diagram 5a is the waist band.

FAUNTLEROY JACKET. Diagrams 6 and 6a. Plate 54.

This Jacket is the same as the Spanish style, with the exception that a little more ease is allowed at the side seam, where the pattern overlaps. (See point EE.) The waist band (diagram 6a) is 3½ inches wide.

SHORTS. Diagram 9. Plate 54.

Shorts are produced the same as ordinary trousers at the top. From E to L is one inch. From E to B, for length, is 2½ inches. The width at knees is about one-half of the seat (6).

BREECHES. Diagram 8. Plate 54.

Breeches are cut the same as the Shorts, with the exception that the knee and bottom are made to measure.

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* From U to V, in sailor blouse drafts, is made the same as from H to I

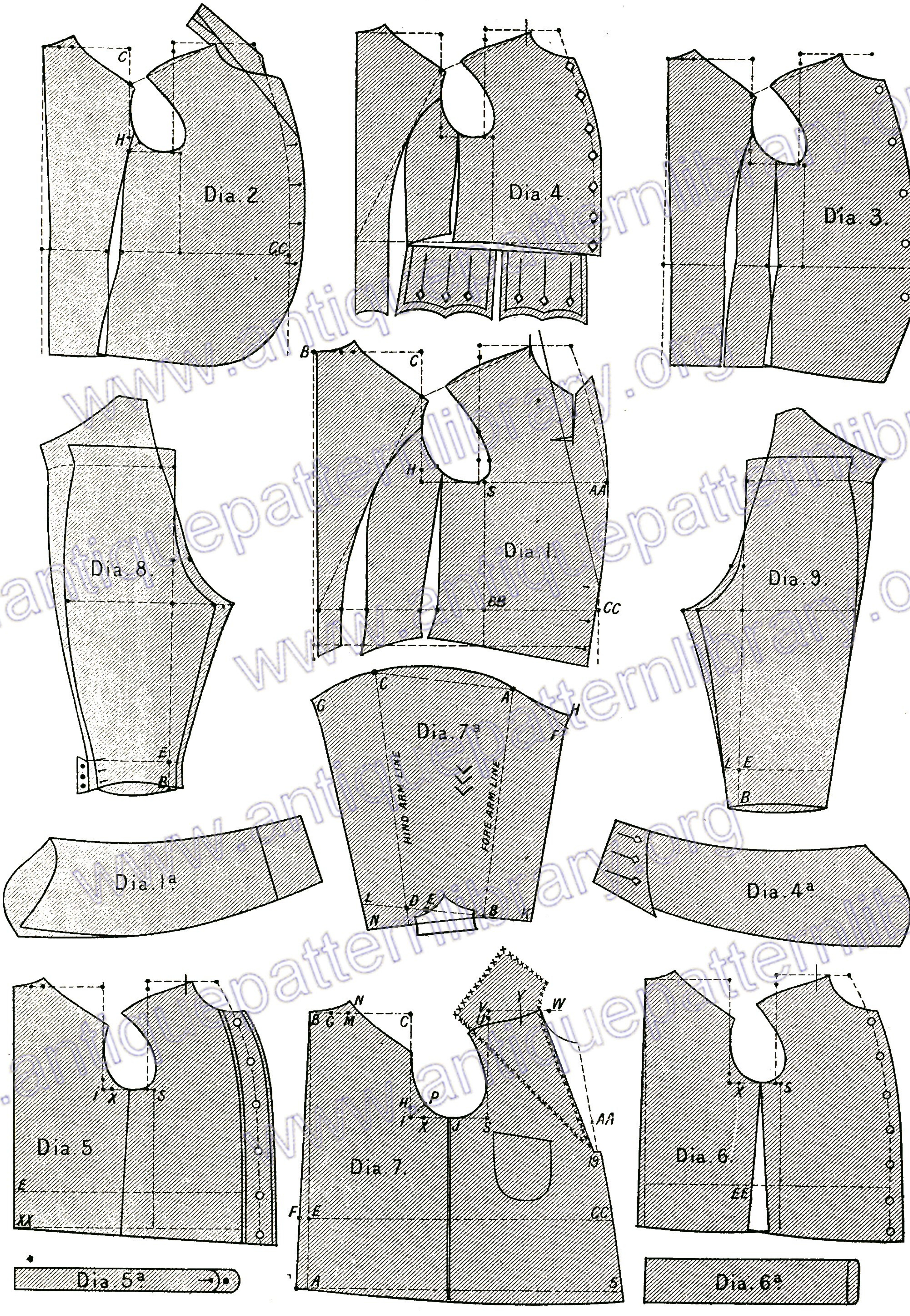

Dia. 2.
C
H
CC
Dia. 4.
Dia. 3.
B
C
H
S
AA
Dia. 1.
BB
CC
Dia. 8.
E
B
Dia. 9.
L
E
B
C
A
G
H
F
Dia. 7ª
HIND ARM LINE
FORE ARM LINE
L
N
D
E
B
K
Dia. 1ª
Dia. 4ª
Dia. 5
I
X
S
E
XX
N
B
G
M
C
H
P
I
X
J
S
V
U
Y
W
AA
19
Dia. 7.
F
E
CC
A
5
Dia. 6.
X
S
EE
Dia. 5ª
Dia. 6ª

PLATE 54.—JUVENILE GARMENTS.

CUTTING FROM BLOCK PATTERNS.

CUTTING FROM BLOCK PATTERNS.

In cutting from block patterns—a method that many cutters always use, and all cutters occasionally adopt—the very first consideration should be the use of models that, in their fitting points, are accurately adapted to the requirements of strictly proportionate men. The general style of the patterns should also embody the distinctive features of the current fashion—the position of seams, formation of curves, and all details being such as approved by the highest-class cutters.

On models so constructed the cutter can safely depend when called upon to produce any garment of any size and style, the pattern in such a case simply taking the place of the ordinary system construction as applied to normal or proportionate drafts.

All form deviations from the normal outline must, of course, be met by corresponding deviations in the patterns (see diagrams illustrating disproportions), and all special changes essential in the production of the various styles of garments be introduced as shown on the diagrams describing the operation.

The importance of a reliable model being, then, of such great importance in the work of the block pattern cutter, it is imperative that he should be familiar with the relative measurements of patterns recognised as being correct for proportionate figures.

To place this necessary knowledge at the disposal of the student the outline of a well-proportioned and stylish pattern is here given, which, to render its study more convenient, is designed for a figure of 36-inch breast and 32-inch waist. The natural waist length is 17 inches, and fashion length 18½ inches.

The lines indicating the fitting points are in convenient positions, and by their use any pattern intended for a proportionate figure, no matter by what system it has been cut, may be expeditiously examined, or tested.

* * * * * *

TO TEST THE MODEL-PATTERN.

Draw square line A, B, C. B to C is the breast measure.
D is midway between B and C.
Square from D downwards to F.
B to E, the same distance as B to D.
E to G, two-thirds of breast measure.
Square downwards to waist line H.
C to the short line J, one-sixth of breast.
B to K, the natural waist length.
K is a quarter-inch inside square lines A, B, C.
H to L, one-half the waist measure, plus ½ inch.
H to K, exclusive of suppression, one-half the waist measure, plus 1 inch for seams.
G to M, one-half the breast measure.
F to N, one-third of the breast measure.
Draw short line from O to O.
P is as much below line O—O as Q is above it.
B to R (measured on the curve) is one-sixth breast.
Measure B—R, place amount thus obtained at G and measure upwards on the line J two-thirds of the breast measure, plus three-quarters of an inch.

* * * * * *

Within the points thus defined by the solid lines the pattern may be placed in the position shown, when, if its fitting points are correctly adjusted, it will meet at the top of the side seam and under-arm seam as indicated.

The Sleeve, as cut for a proportionate model, should measure the same distance from point X at forearm to point X at hindarm as the measure between the hindarm and forearm pitches of forepart.

It must be distinctly understood that the arrangement here given is not intended to be used as a "system" in the production of patterns. Its use should be strictly restricted to checking the points of patterns intended for use as "blocks."

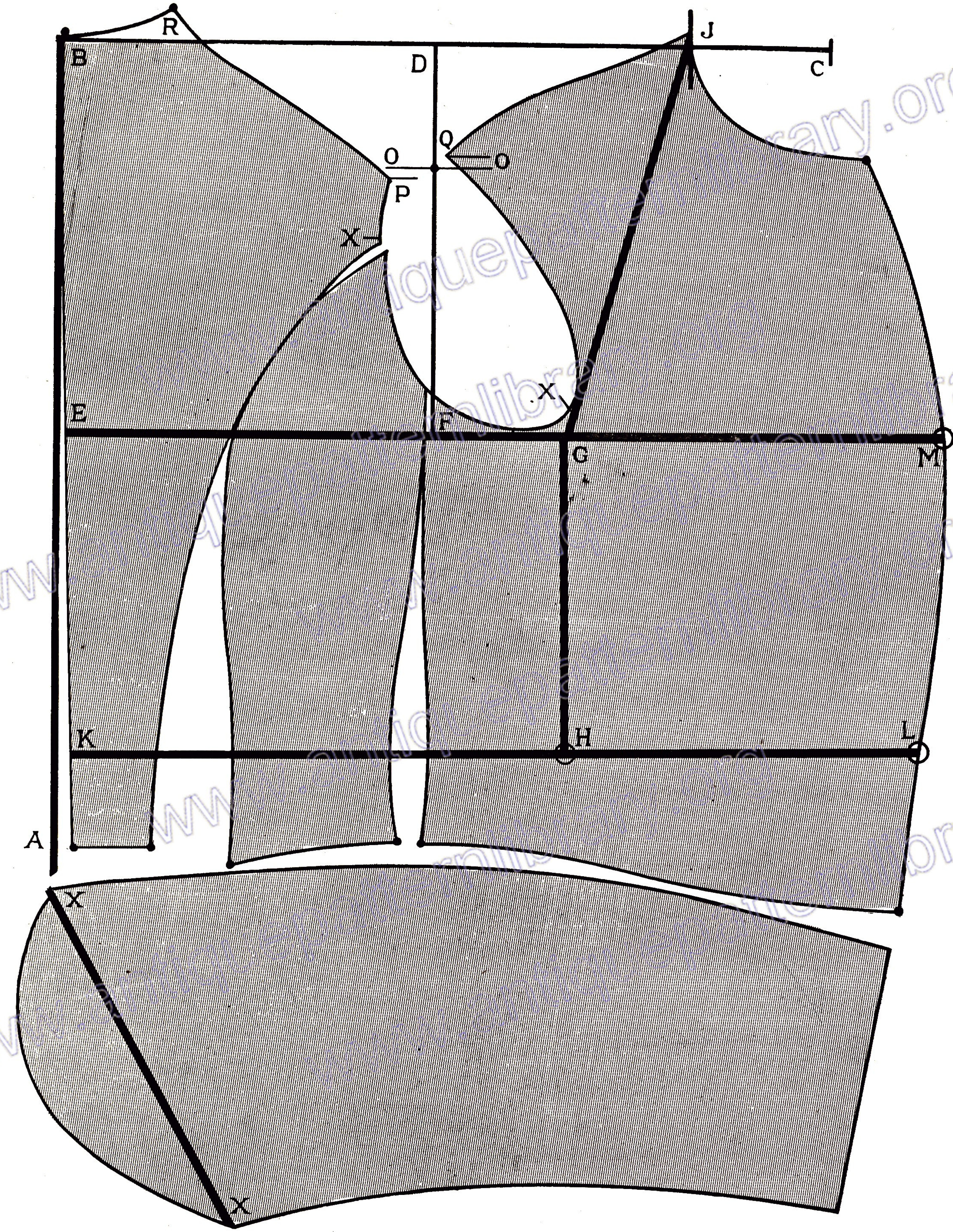

R
J
B
D
C
Q
O
O
P
X
X
E
F
G
M
K
H
L
A
X
X

PLATE 55.—STANDARD MODEL.

DRESS AND MORNING COATS FROM FROCK COAT PATTERN.

[*The outline of the Frock Coat pattern is distinguished by the dotted lines.*]

THE alterations in the Frock Coat outline necessary for the production of Dress or Morning Coats are very simple, but as these changes, like most subjects pertaining to the cutter's art, frequently afford scope for energetic discussion, their presentation here will not be uninteresting. First, then, as regards the evolution of

THE DRESS COAT.

* * * * * *

INSTRUCTIONS FOR DRAFTING.

The Dress Coat Back.

Draw square lines A, B, C.

Take the back of the Frock Coat pattern and let the top of the closing seam of back touch the angle B of square lines A and C.

At D swing the Frock back inwards to E a quarter-inch.

Thus placed mark the outline of the Dress Coat back level with that of the Frock Coat.

Next place the side-body of Frock pattern level with the marked back at the top of the side seam. Secure in this position with a pin.

Now take the forepart of Frock pattern and fix it level with the side piece at the top of the side-body seam.

Thus secured swing the forepart until the neck point raises a quarter-inch above the line B, C.

The Frock pattern is now in the position in which it was originally drafted.

While thus arranged mark the side-body of Dress Coat level with that of the Frock, excepting that the spring at the bottom of the side seam is slightly reduced and that the Dress Coat side is cut a quarter-inch smaller right through the side-body seam.

The Dress Forepart

is next outlined level with the Frock at shoulder, scye and side-body seam.

At the prominence of breast (O, H) the Frock pattern is reduced half-inch and at the bottom of breast line (O, H) decreased 1 inch.

The swell, or curve, at the front of the waist line of Frock must be reduced as marked.

The Dress Coat neck is lowered 1 inch below the curve of the Frock pattern.

* * * *

The Dress Skirt

is produced by marking, on the pleat line below the waist seam, always 7 inches.

From the point 8 of the Frock skirt mark inwards to 7 for the Dress Coat 1 inch.

Curve the pleat line of the Dress Coat downwards, as shown on the diagram.

Measure the Dress Coat pattern at waist seam of side-body and forepart, and make the waist seam of skirt three-quarters of an inch longer.

Complete outline of skirt according to taste.

* * * * * *

TO PRODUCE THE MORNING COAT FROM FROCK PATTERN.

Draw square lines A, B, C, and place the Frock pattern in position the same as described in the Dress Coat instructions.

Advance the neck point for Morning Coat a quarter-inch and reduce the width of shoulder at the scye curve the same amount.

From point O, the centre seam of Frock pattern, advance to H at breast 1 inch for button allowance.

From point O at waist to H at the front edge of Morning Coat, advance 1½ inch.

Curtail the spring at bottom of side seam as shown by solid line.

Curve the front edge and form the turn as shown on the diagram.

Straighten the front curve of the waist line as illustrated by diagram.

To Form the Skirt.

At 7 inches below the waist line mark, as from 8 of Frock line to 7, half-inch.

Curve the pleat line from hip through point 7 downwards.

Measure waist seam of side-body and forepart and make the sewing-on edge of skirt 1 inch longer.

Curve the front of the skirt parallel with the front edge curve of the forepart.

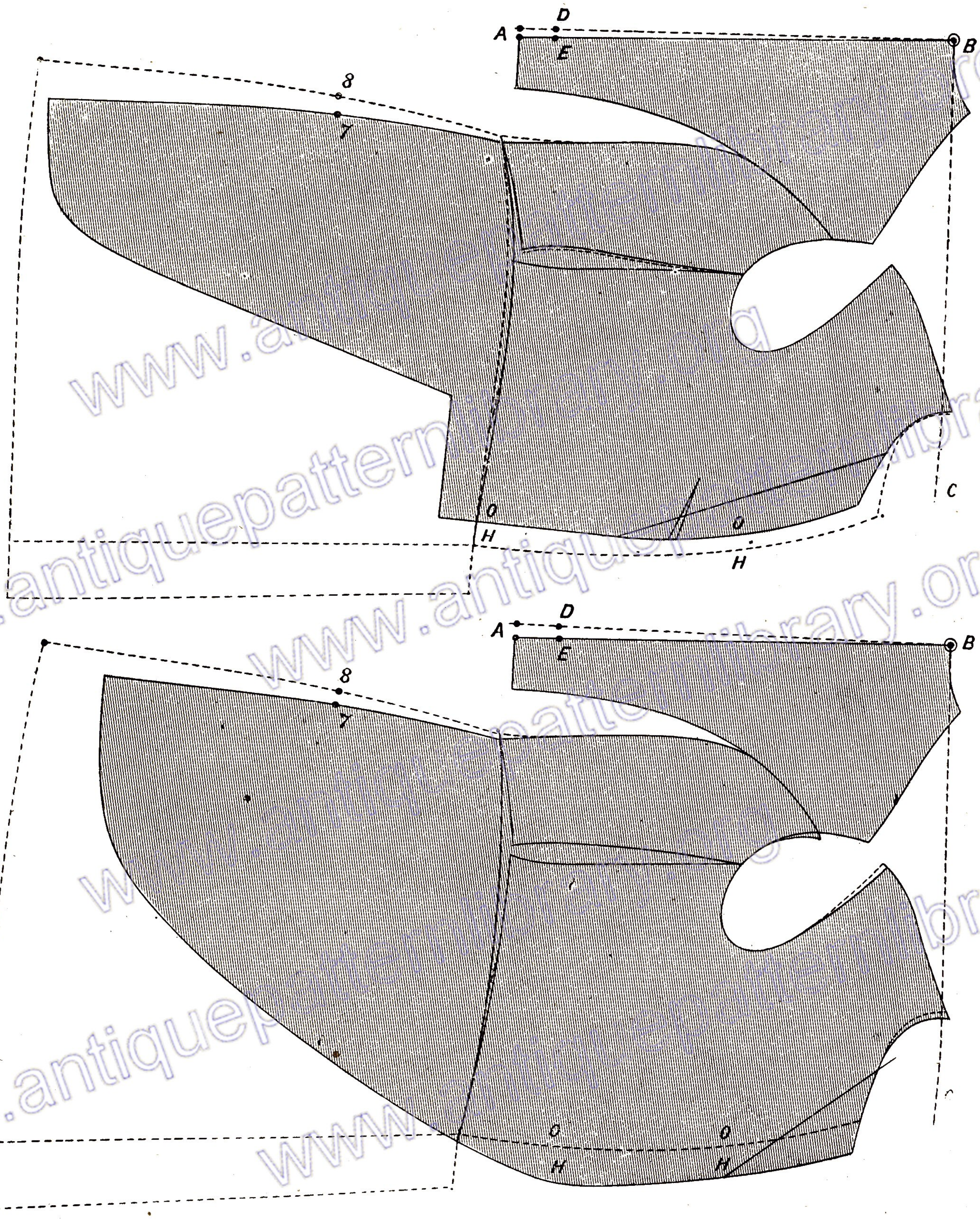

A
D
E
B
8
7
O
H
O
H
C
A
D
E
B
8
7
O
H
O
H

PLATE 56.—DRESS AND MORNING COATS FROM FROCK PATTERN.

LOUNGE COAT FROM A FROCK COAT PATTERN.

IN continuation of the series of drafts showing how the Frock Coat draft may be utilised in cutting different styles of garments, a method is here given by which Lounge Coats can be expeditiously and accurately cut from Frock Coat patterns.

In the event of receiving, as frequently happens, the order for an outfit including several different styles of garments, a plan such as this is particularly convenient.

All the required deviations from the normal outline necessary to fit the particular figure will, of course, be embodied in the pattern of the Frock Coat, and it is positively certain, should such coat prove a good-fitting one, that the Lounge Coat cut from it in accordance with the instructions here given, will prove equally satisfactory. The fitting points of both coats are of course identical, the changes introduced being merely designed to provide for the change of style.

The neck point of the front shoulder seam is slightly advanced, as in the majority of cases the crease row of Lounge Coats is not worked up as much as in the case of Frock Coats. In good-class trades, however, where the workmen have been well trained and can be depended upon, it will not be necessary to strengthen the neck at all. There is a happy medium to be observed in the location of this neck point, and such medium is that provided by fixing the front neck point midway between the points V and W in all the Sectional coat drafts.

When the neck is advanced (or, as we say, straightened) it, of course, shortens the crease row of turn, and thus keeps the coat snug at the side of the neck, but at the same time it produces surplus material at the front of the armhole, that in many cases is particularly objectionable. On the other hand, if the neck point is carried backwards, it becomes what is known as "crooked," a style of cut that, while fitting very clean at the front of the armhole and also at the back scye, has a tendency, unless checked by a bridle at the crease row, to stand away from the side of the neck when the coat is buttoned.

* * * * * *

INSTRUCTIONS FOR DRAFTING.

Draw lines A, B, C.

Place the back of Frock Coat pattern in the position shown, the centre waist point of back a quarter-inch inside line A, B, and the top of the back closing seam touching the angle B.

Next place the side body level with the back at the top of the side seam.

Now fix the forepart by a pin level with the top of the side body at P, and thus secured swing the forepart until the neck point (Y) projects one-quarter of an inch above the top line—B to C.

The body of the Frock Coat is now in the position in which it was originally drafted.

To form the Lounge Coat Back.

Measure from B downwards to A the length of back desired.

D to E, one inch. A to X, one inch.

Draw closing seam of back as solid line.

E to EE, the fashionable width of waist. At present this may be about one-third of breast.

Draw the side seam above and below EE, as shown on the diagram.

Curve the back scye, shoulder and neck seams by the outline of the Frock Coat pattern.

The slight reduction in the width of back closing seam must be made up by adding the same quantity at the curve (oo) of the back scye.

To form the Lounge Coat Forepart.

From the breast line of Frock pattern as at AA allow one inch right through the front for the buttoning allowance of the Lounge Coat. This one inch addition does not allow for the turning-in of the front edges. It represents the edge of the coat as finished.

The bottom edge is curved one-twelfth of the waist measure below the square line, running from A to the front.

Advance the neck point a quarter-inch at Y, and curve the neck and turn. The amount added (¼-inch) at the neck point must be taken off at the scye point.

Curve the shoulder seam and scye level with the Frock Coat pattern.

Measure the width of back from E to EE, place amount thus obtained at front of waist (point 20), and measure out to W—the waist measure, with 3½ inches added.

If a close-fitting waist is desired, this amount may be further reduced by a "fish" under the arm.

By line W—19, square down to point 21. This point is always 9 inches below the waist-line.

Measure width of back across the bottom, place amount thus obtained at point 21, and measure out to 7 (the side-seam of forepart), the seat measure with 1½ inch added.

Curve the side seam as diagram.

If the sack-back style is desired a ¼ inch must be marked off at the top (B) and continued in a straight line to the point E at waist.

The side seam at W may be slightly filled up, and a small fish be taken out under the arm in the direction indicated on diagram.

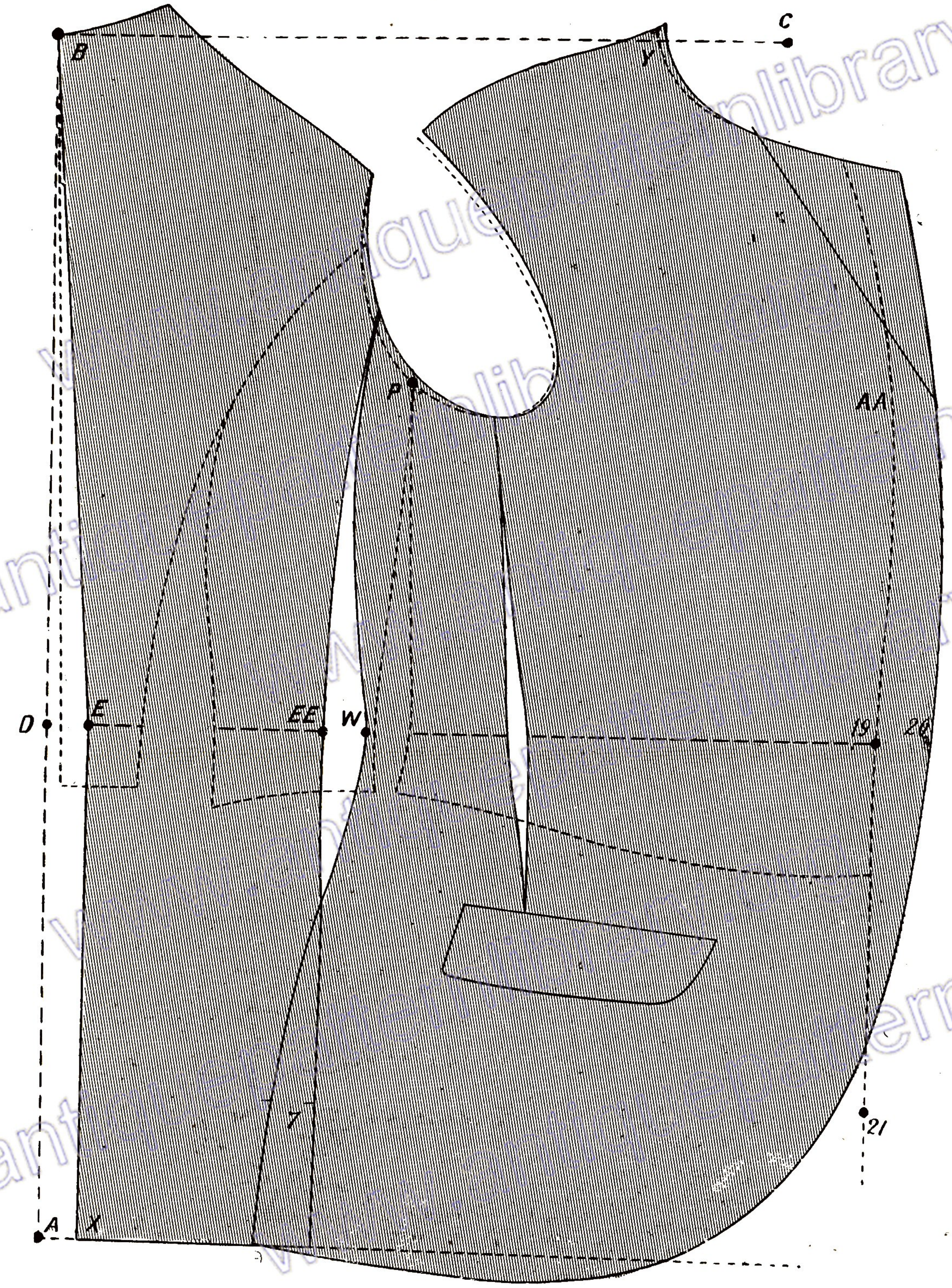

B
C
Y
P
AA
D
E
EE
W
19
20
7
21
A
X

PLATE 57.—LOUNGE FROM FROCK COAT PATTERN.

CHESTERFIELD FROM A LOUNGE PATTERN.

[*The outline of the Lounge is suggested by the dotted lines, and that of the Chesterfield by the solid lines.*]

THE production of a Chesterfield pattern from that of a Lounge Coat is to those who intelligently study details of cutting a comparatively simple operation. There are, however, a large number of cutters who, even on such subjects as this, entertain very misty and even erroneous notions. To this class, as also to the large number of more experienced aspirants to cutting-room proficiency, the diagram and instructions here given may prove particularly interesting.

The first operation in producing a Chesterfield from a Lounge pattern is the marking on the latter of what may be termed the balance points. To do this, the back of the Lounge Coat is placed level with the forepart at the top of the side seam and the marks as from X to X distinctly defined. The front centre line of the Lounge, as dotted marks from O to O, must also be marked. This line is obtained by measuring from the closing seam of the back to the front (with the side seam touching at X, X), the breast measure with 2½ inches added. From the front edge at the waist to the dotted line is the same distance as from the front edge to O at the chest. With the Lounge thus marked the Chesterfield can now be conveniently and reliably outlined.

TO FORM THE CHESTERFIELD BACK.

First decide the extra allowance for size, a matter influenced by the material used or the degree of ease desired. In general, one inch extra allowance for size will be sufficient.

Draw square line A, B, C. Place the top of Lounge back *one-third* of the extra size allowance inside the point B. Fix the waist point E of the Lounge back one inch inside the square line at D.

Secure the back by a pin in this position, and proceed to mark out the Chesterfield back. First mark one-third of the extra size allowance outside the Lounge line from top to bottom of back seam. Add a quarter-inch at the top (back neck). Form shoulder seam, back scye and side seam level with the curves of the Lounge back, making the full length to measure.

TO FORM THE FOREPART.

Take the Lounge forepart and, keeping the balance points at the top of side seam (X, X) level with the corresponding marks on the back, draw the Lounge forepart forward until one-third of the extra size allowance is inserted between the top of the side seams. Thus secured the neck point of the forepart will project a quarter-inch above the top line—C.

Form side seam of Chesterfield by marking the one-third allowance outside the Lounge seam as far as the waist. At about 9 inches below the waist, add 1½ inches beyond the Lounge seam and curve to the bottom as diagram.

With the balance points (X to X) level, now curve the bottom of scye (starting from the top of back seam point —X) a half-inch below the bottom of the Lounge scye.

Complete the scye and shoulder seam level with the Lounge.

Advance the neck point of Chesterfield at Y a quarter-inch—the same amount as that allowed at the top of the back neck curve.

Curve the neck of Chesterfield as solid line on diagram page, taking a short **V** out at the break line.

Mark front centre line of Chesterfield (H—H) one-third of the extra size allowance in front of the centre line of Lounge (O—O).

From the new centre line (H—H) mark to the edge of Chesterfield (for fly front) 2 inches, plus amount required for turnings in.

Draw front edge of Chesterfield and bottom as diagram.

If a double-breasted coat is required mark 4 inches in front of line H—H.

TO FORM THE SLEEVE.

Place Lounge sleeve in position shown by dotted lines.

Allow a quarter-inch extra size through the forearm, hindarm, and bottom.

From point A, at top of Lounge sleeve, mark upwards to B one-third of the extra allowance (one-third of an inch).

At the top of the Lounge sleeve head (C) add a-quarter of an inch towards D.

Curve sleeve head keeping the tops of Lounge and Chesterfield level at the forearm seam.

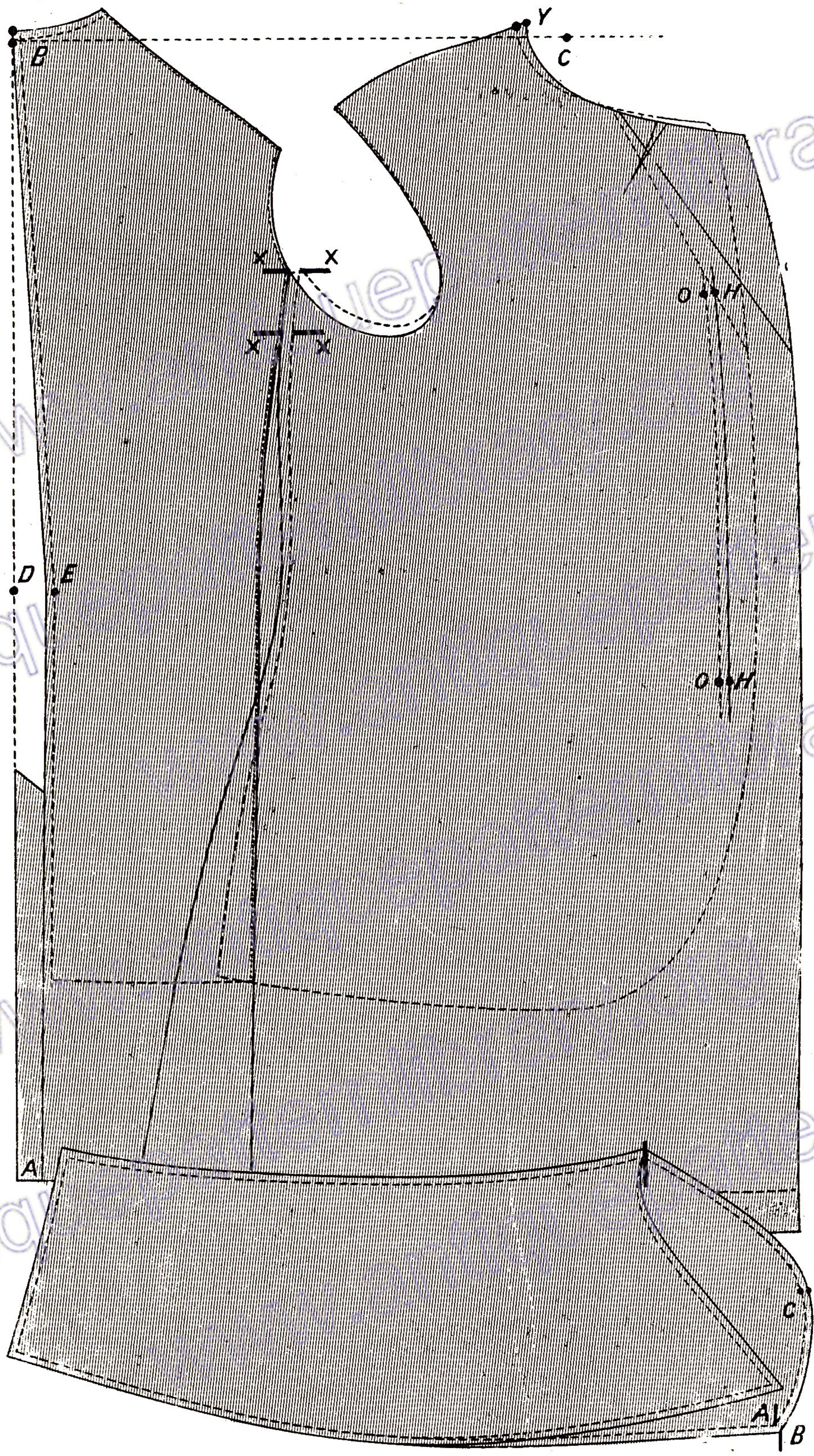

Y
B
C
X
X
X
X
O
H
D
E
O
H
A
D
C
A
B

PLATE 58.—CHESTERFIELD FROM A LOUNGE PATTERN.

FROCK OVERCOAT OR NEWMARKET FROM FROCK COAT PATTERN.

(*The outline of the Frock Coat is suggested by the dotted lines, and that of the Overcoat by the solid lines.*)

In drafting a Frock Overcoat or Newmarket pattern from that of a Frock Coat, the procedure to be adopted is very similar to that given in the draft for producing a Chesterfield from a Lounge Coat.

Of course the coat, to fit sufficiently easy, must be cut larger than the pattern of the under coat.

The top of the side seams may, with advantage, be slightly reduced, as shown on the diagram, while at the bottom of the seams a little extra allowance will prevent the coat working upwards and forming creases under the arms. For the same reason a little extra material should also be provided at the bottom of the side-body seams.

For style the body must be cut longer at the waist seam. The extra length given at the top of the back will harmonise with the advance of the neck point at mark Y, and ensure a close-fitting crease edge or collar.

The Lapel is, for style, increased in width from top to bottom of the front edge.

The Skirt is cut with a more hollow waist seam than is usual in ordinary Frock Coats, also with more spring at the pleat and front lines.

INSTRUCTIONS FOR DRAFTING.

The first operation in producing an Overcoat from a Frock pattern is the marking, on the latter, of what may be termed the balance points. To do this, the back of the Frock Coat is placed level with the side-body at the top of the side seam and the marks as from X to X distinctly defined. With the Frock thus marked the Overcoat can now be conveniently and reliably outlined.

To form the Overcoat Back.

First decide the extra allowance for size, a matter influenced by the material used or the degree of ease desired. In general, one inch extra allowance for size will be sufficient.

Draw square line A, B, C. Place the top of Frock back *one-third* of the extra size allowance inside the point B. Fix the waist point E of the Frock back half-an-inch inside the square line at D.

Secure the back by a pin in this position, and proceed to mark out the Overcoat back. First mark one-third of the extra size allowance outside the Frock line from top to bottom of back seam. Add a quarter-inch at the top (back neck). Form shoulder seam, back scye and side seam level with the curves of the Frock back, making the full length to measure.

To form the Overcoat Side-Body.

Place the side-body level with the back at the top of the side seam (X), and secure it by a pin. The curves will meet from the top to a point level with the bottom of the scye. This secured, take out a half-inch at the top of the side seam, preserving the proper length by keeping the top of the Overcoat side seam level with the line X—X. Add a quarter-inch at the waist line of side seam. Curve from the top to the bottom as solid line. Make the length at bottom to agree with that of the back. Draw side-body seam level with that of the Frock from top to waist. A little extra spring—say a quarter-inch—is allowed at the bottom. Curve the back scye from P to X.

To form the Overcoat Forepart.

Take the Frock forepart and, keeping the balance points at the top of side-body seam (X, X) level with the corresponding marks of the side-body, draw the Frock forepart forward until one-third of the extra size allowance is inserted between the top of the under-arm seam. Thus secured, swing the neck point of the forepart until it projects a quarter-inch above the top line—C.

Form side-body seam of Overcoat by marking one-third allowance outside the Frock seam as far as the waist, from which point allow a quarter-inch additional spring.

With the balance points (X to X) level, now curve the bottom of scye (starting from the top of side seam point—P) and curving a half-inch below the bottom of the Frock scye.

Complete the scye and shoulder seam level with the Frock Coat pattern, as shown on diagram.

Advance the neck point of Overcoat at Y a quarter-inch—the same amount as that allowed at the top of the back neck curve. Curve the neck of Overcoat as solid line on diagram page, taking a short V out at the break line.

Mark front centre line of Overcoat (H—H) one-third of the extra size allowance in front of the centre line of Frock (O—O).

Draw front edge of Overcoat and curve of waist seam, as illustrated on the diagram.

The Lapel, for style, is made a half-inch wider right through the front edge of Frock pattern.

To form the Overcoat Skirt.

Hollow waist seam of Frock skirt three-quarters of an inch. Increase the waist seam to the length of bottom of forepart and side-body seams, plus 1 in. for fulness. At 7 in. below the waist seam increase the spring of front and pleat half-an-inch. Curve as diagram.

To form the Overcoat Sleeve.

Place Frock sleeve in position shown by dotted lines. Allow a quarter-inch extra size through the forearm, hindarm and bottom. From point A, at top of Frock sleeve, mark upwards to B one-third of the extra allowance (one-third of an inch). At the top of the Frock sleeve head (C) add a quarter of an inch towards D. Curve sleeve head, keeping the tops of Frock and Overcoat level at the forearm seam.

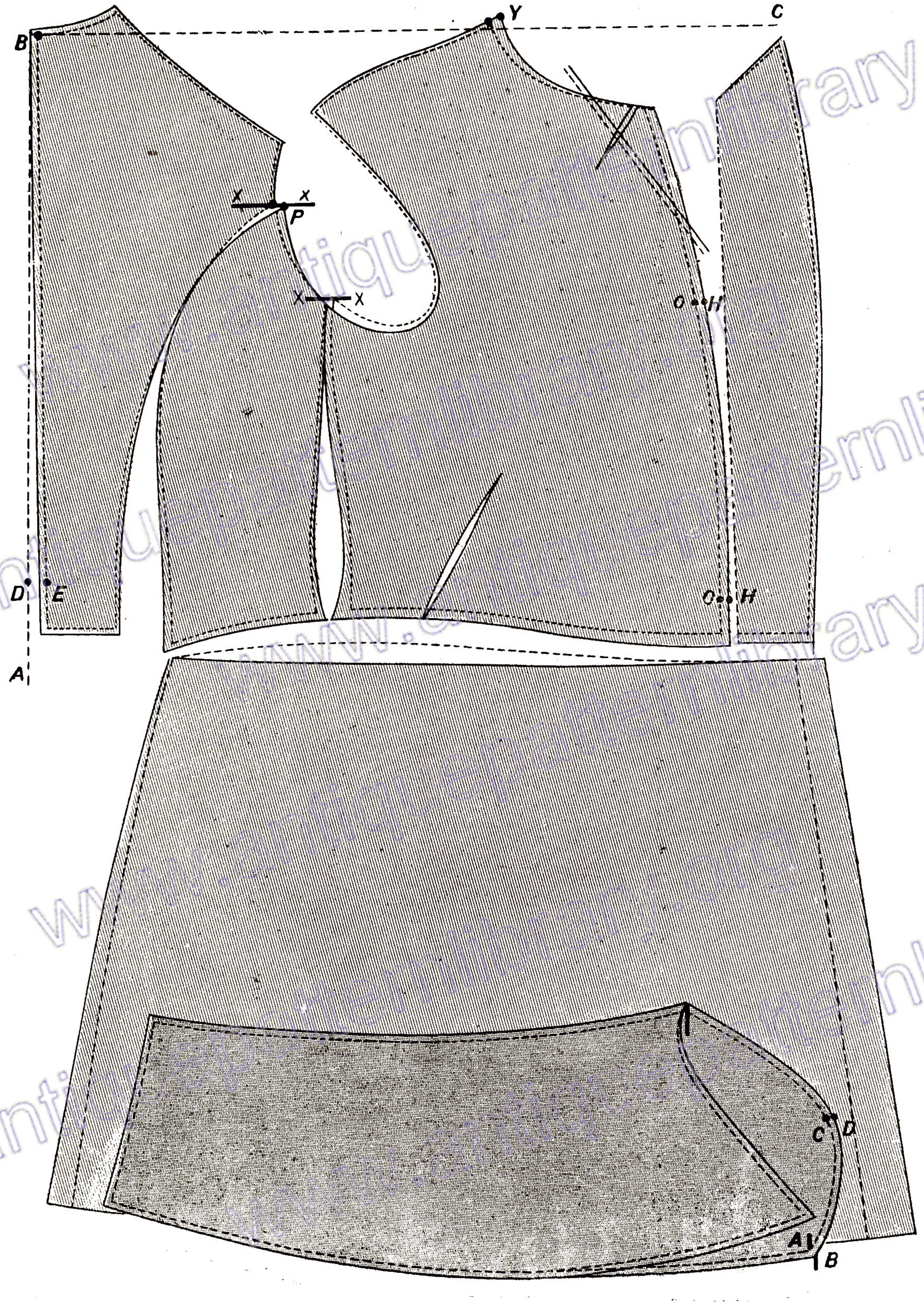

Y
C
B
X
X
P
X
X
O
H
D
E
C
H
A
C
D
A
B

PLATE 59.—FROCK OVERCOAT FROM A FROCK PATTERN.

INVERNESS FROM CHESTERFIELD PATTERN.

IN continuation of the Block Pattern series of drafts, this arrangement—for producing one of the now universally-worn "Thornton Invernesses" from a Chesterfield pattern—will prove acceptable to the younger school of cutters.

The arrangement is a very convenient and simple one, and, assuming the Chesterfield pattern used as a basis is a well-formed one, there need be no fear as to the production of a smart and stylish Inverness.

DIRECTIONS FOR DRAFTING.

Having ascertained the breast measurement of the gentleman for whom the Inverness is intended—say 18 inches over the vest—take a block Chesterfield of the same size and treat it as below described.

The dotted lines show the Chesterfield outline. The solid lines indicate the Inverness.

To Form the Inverness Back.

Draw square lines A, B, C.

Place the top of the back closing seam of the Chesterfield touching the angle B.

Swing the waist line of the Chesterfield back 1 inch inside the square line at the waist, D.

Secure the Chesterfield back in this position and mark the outline of the Inverness back as follows:—

The square line from B to C forms the centre of the Inverness back, making the length at bottom to measure.

Curve the back neck of the Inverness level with the back neck of the Chesterfield pattern.

Note the width of the Chesterfield back at F, and square with the top line (B, C); draw the side seam of the Inverness downwards through the point F.

At the level of the Chesterfield shoulder point (G) mark upwards to H for the Inverness shoulder seam, 2 inches.

From H to I, 1 inch.

Curve Inverness shoulder seam and the top of the Inverness side seam.

Level with the waist line of the Chesterfield make notches at the side seam of the Inverness back, as at W.

* * * *

To Form the Inverness Forepart.

Place the forepart of the Chesterfield as shown by the dotted lines.

At the scye point of shoulder mark downwards to J the same amount as the back is raised from G to H—2 inches.

Curve the front shoulder seam of Inverness from the neck point (K) to J.

From K to L, 2 inches. From front of Chesterfield scye to M, 2 inches.

Draw side seam of Inverness from the top to a half-inch outside the bottom of the side seam of the Chesterfield.

Increase the length of the bottom to correspond with the length of the Inverness back.

Make a notch at the side seam of the Inverness level with the waist line of the Chesterfield forepart, as at X.

From this notch measure upwards to N 2 inches.

Curve scye line of Inverness from L through M and N.

Curve the neck line of Inverness level with the curve of Chesterfield neck from K to O.

O is the front centre of neck, which measures (including the width of back neck), a half-inch less than the size to which the breast of the Chesterfield has been cut.

Mark the top of the front edge of Inverness at P 1¼ inch outside the point O.

From P curve the front edge of Inverness ½ inch inside the front edge of the Chesterfield.

The front shoulder seam of the Inverness is formed by the short line running from K to L.

* * * *

To Form the Wing.

Mark the neck curve of the wing level with the neck curve of the Inverness forepart.

Measure the length of wing desired from K to S

Curve bottom line from S to T.

T is 1½ inch outside the front edge of the Inverness forepart.

R at the top of the front line is a quarter-of-an-inch outside P.

Draw front edge from R to T.

Make a mark at Q, which is three-quarters of an inch above the mark J, at scye point.

Draw line from K, through Q to U.

Measure from K to R a half-inch less than the Inverness back shoulder seam (E, I).

Q to R, one-fourth of Chesterfield breast measure.

R to S, 1 inch.

Make R a pivot and curve bottom of wing from S to U.

Curve side seam of wing from R, through S to U.

Measure Inverness back from I to waist notch.

Make the side-seam of Inverness wing, from R to V, the same amount.

This quantity is measured in a direct line from R to V, and not along the *curve* of the wing by S.

In making-up, the notches in the wing at V, with that in the back at W, and that in the forepart at X, are all kept level.

The Inverness back is finished without a centre closing seam.

The neck is usually finished with a Prussian collar, in which case the front edge of the wing is finished with a "fly."

Sometimes an ordinary step collar such as adopted for Chesterfields is preferred.

In this case the front of the wing is cut away from a point about 2½ inches inside R, to a point about 2½ inches inside T at the bottom, and an ordinary collar is introduced.

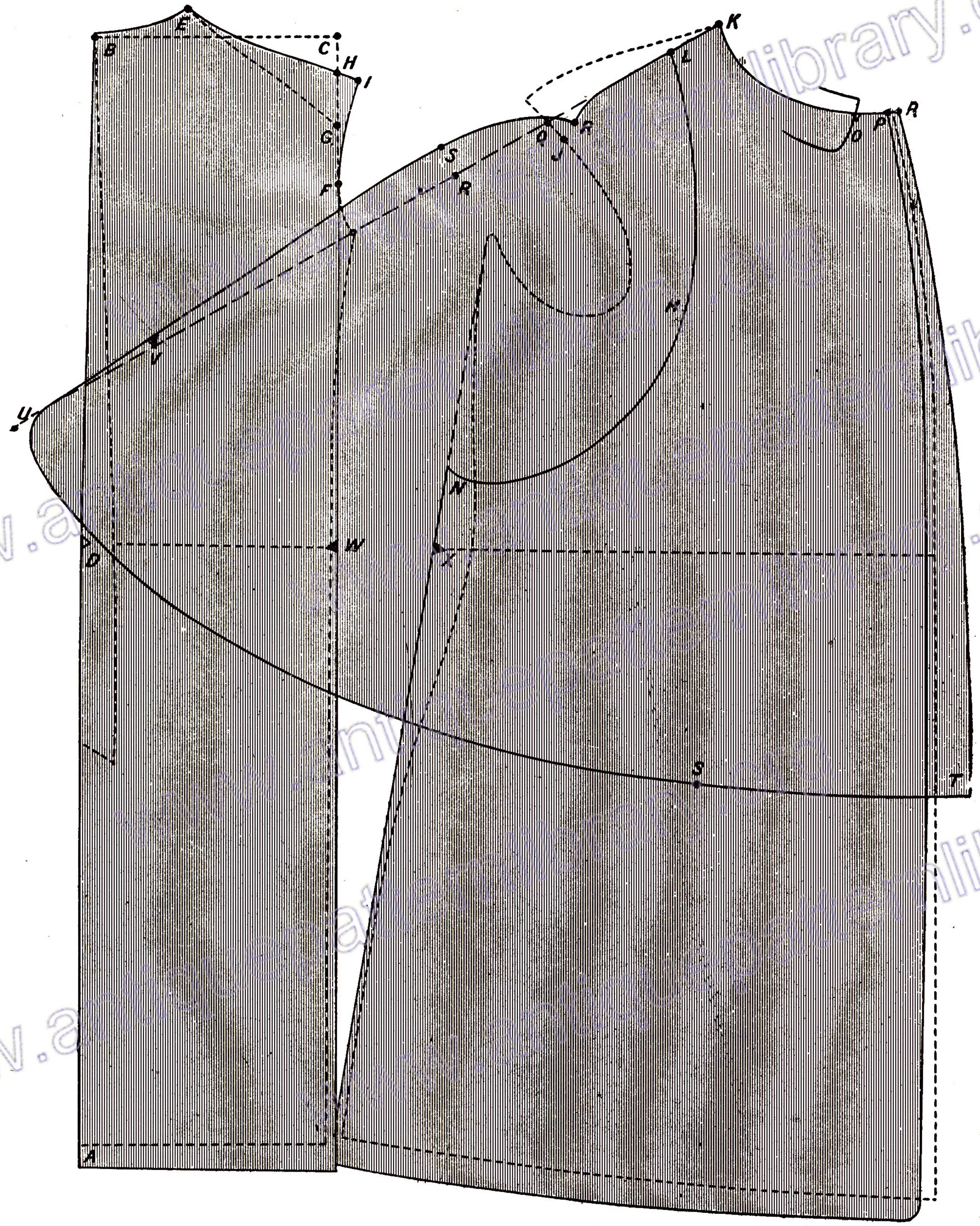

E
B
C
H
I
G
F
V
U
D
W
A
K
L
R
P
O
Q
J
R
S
R
M
N
X
S
T

PLATE 60.—INVERNESS FROM CHESTERFIELD PATTERN.

MILITARY, CLERICAL AND LIVERY COATS FROM FROCK PATTERNS.

In the production of patterns for special garments, the use as a basis of the standard Frock Coat model is a very common and, indeed, advisable practice. The Frock Coat pattern, exactly defining—as it does—the actual outline of the figure, insures that any special garment of the same size that may be cut from it will, so far as the fitting points are concerned, be in every respect satisfactory. The only changes necessary will be what may be termed style deviations. As an illustration, four distinct garments are considered on this page, the necessary changes for each being fully described. In each case the dotted lines on diagrams suggest the Frock model, while the solid lines represent the garment evolved from it.

* * * * * *

MILITARY TUNIC FROM FROCK COAT PATTERN. Diagram 1.

Place the Frock Coat pattern within the usual square lines as shown by A, B, C. Allow the neck part of the front shoulder to raise a quarter-inch above the top square line. The pattern thus secured proceed to make the necessary changes as follows:—

Lower the top of the back neck at B a half-inch, as shown by the solid line.

Decrease the width of back at closing seam from point B downwards a quarter-inch.

Shorten the waist seam right through so that the back length is reduced to the natural waist length, plus $\frac{3}{4}$ inch.

Make the width of the back at the waist $1\frac{1}{2}$ inch, and curve the side seam as shown by the solid line.

Reduce the back shoulder seam a half-inch right through from neck to scye points.

Curve side seam of side-body as suggested on the diagram.

Reduce the forepart at the bottom of side-body seam a half-inch.

Advance the neck point of the front shoulder a quarter-inch, and raise the front neck a half-inch.

Make the front shoulder seam the same length as the corresponding seam of the back.

Draft front edge of Tunic 1 inch in advance of the front line of the Frock pattern.

The Tunic skirt must be cut about 1 inch more hollow at the waist seam than the waist line curve of the Frock skirt, and at the Tunic skirt length (say 9 inches) the bottom of the pleat and front lines should have respectively an additional spring allowance of about 1 inch.

CLERICAL COAT FROM FROCK COAT PATTERN. Diagram 2.

Draw square lines and place Frock pattern in position as above described.

Lengthen the body about a quarter-inch right through the waist seam.

Reduce the side seam of side-body a quarter-inch right through.

Advance the neck point of front shoulder about a half-inch and reduce the length of the seam at the scye point the same amount.

The Shirt must be reduced $1\frac{1}{2}$ inch right through at the front line, and about 1 inch at the bottom of the pleat line.

Add 1 inch for buttoning from top to bottom of front edge.

LIVERY COATEE FROM FROCK COAT PATTERN. Diagram 3.

Draw square lines A, B, C, and place Frock pattern in position.

Increase the width of back about an eighth-of-an-inch. Take out a quarter-inch at the top of the side seam, and fill up the curve of the back scye about a quarter-inch.

Advance the front neck point at C a quarter-inch, and raise the scye point of the front shoulder a half-inch. Make the length of the front shoulder seam to agree with that of the back, and curve the front scye about a half-inch in advance of the Frock pattern curve at the point marked X.

Reduce the width of forepart a half-inch at the breast and three-quarters-of-an-inch at the front of the waist seam.

LIVERY FROCK FROM FROCK COAT PATTERN. Diagram 4.

Place the Frock pattern in position at points A, B and C, as above described.

Increase the width of the back one-eighth-of-an-inch. Raise the top of the back a quarter-of-an-inch.

Take in the top of the side seam a half-inch, and fill up the back scye curve the same amount. Add a quarter-of-an-inch additional spring at the bottom of the side-body seam of the side body, and the same amount in the same position at the corresponding seam of the forepart.

Advance the front neck point at C a quarter-inch. Raise the scye point of front shoulder seam a half-inch. Make front shoulder seam the same length as the shoulder seam of the back, and curve the front of scye three-quarters-of-an-inch in advance of the Frock pattern at the point X.

Add three-quarters-of-an-inch at the top button, and $1\frac{1}{2}$ inch at the front of the waist seam.

The Skirt is cut about three-quarters-of-an-inch more hollow at the waist seam than the Frock pattern, and an additional inch should be allowed at the bottom of both the front and pleat lines.

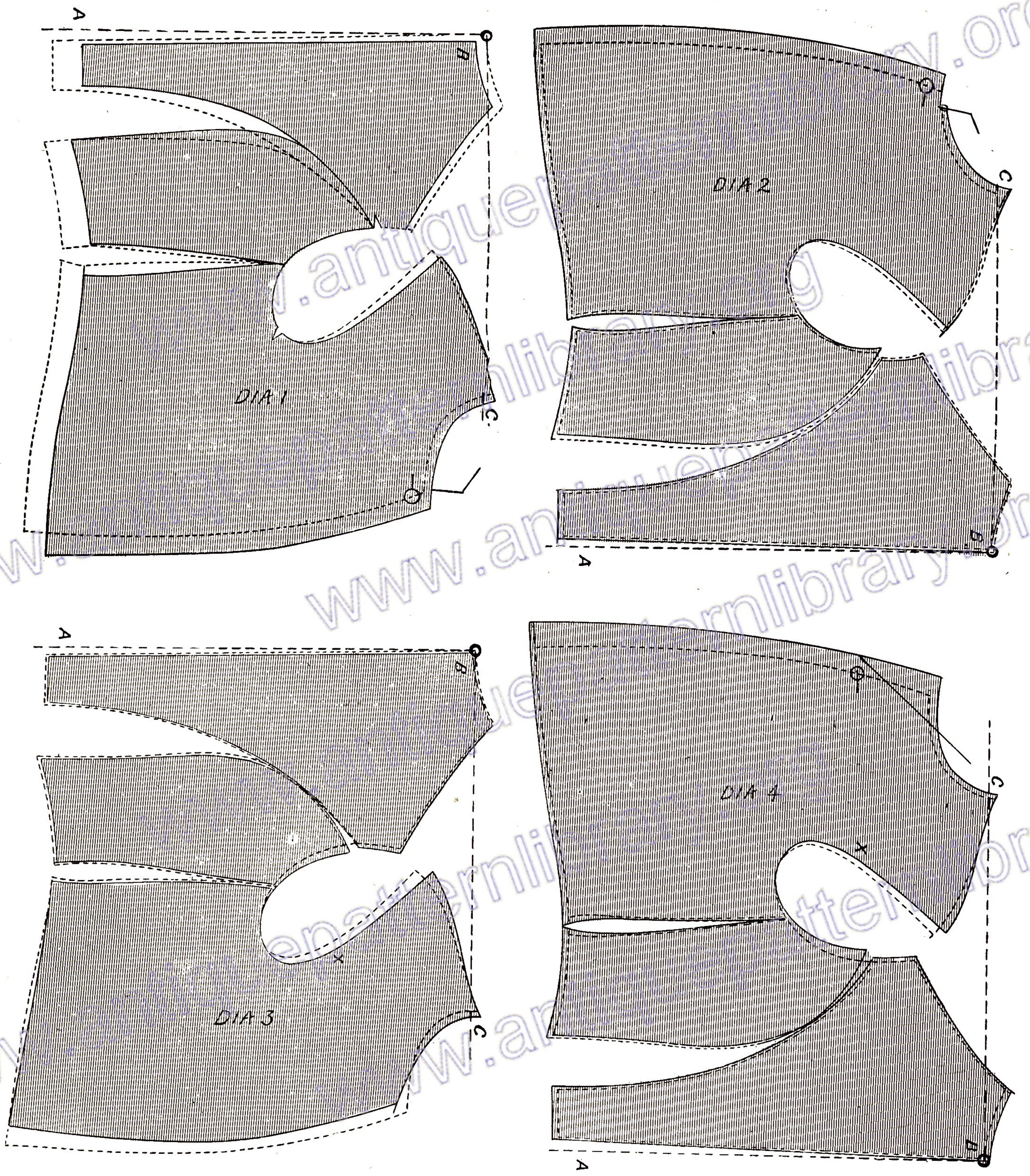

A
B
DIA 1
C
DIA 2
C
B
A
A
B
X
DIA 3
C
DIA 4
C
X
B
A

PLATE 61.—MILITARY, CLERICAL AND LIVERY COATS FROM FROCK PATTERNS.

DISPROPORTION BY BLOCK PATTERNS.

To those who, either by preference or necessity, use the Block Pattern method of cutting, a knowledge of the required deviations from the normal outline to provide for the various forms of disproportion is essential.

These deviations—clearly defined by dotted lines—will be found on the accompanying diagram page. In each case the solid outline suggests the normal pattern.

Of course, in the use of " Blocks " the *extent* of the particular disproportion becomes a matter to be decided by the observation of the form. If, however, the measurements recommended in the " Sectional System " be taken, the accurate amount of the divergence may be conveniently introduced, in accordance with the instructions given.

The reasons for the particular deviations here suggested will be found in the pages of the " Sectional System " devoted to disproportion.

The intelligent student will notice that the directions of the suggested alterations vary in some details from those contained in the " System " instructions. This variation is introduced merely for convenience when a block pattern is being used as the basis of the draft. When a pattern is being drafted by the ordinary sectional or construction lines, it is most convenient, and as such preferable, to use the plans given in the " System " instructions, but when a normal pattern is being altered to provide for irregularity of form, or when a tried-on or finished garment is being changed, the plans here shown will be found the most practical. In both cases, however, the completed outline of the garments will be alike, and, of course, as a necessary consequence, the results as to fit will be identical.

It may be mentioned here that all the deviations shown apply to Lounge and Chesterfield coats, as well as to the close-fitting styles illustrated by the diagrams.

* * * * *

INSTRUCTIONS FOR DRAFTING.

Having ascertained, either by observation or measurement, the *extent* of the particular abnormality to be provided for, take a block pattern, the breast measure of which is the desired size, and in the various cases of disproportion proceed as follows :—

High Shoulders. (See diagram.)—Raise shoulder seams of back and forepart at the scye points, and raise the bottom curve of armhole a corresponding amount.

Low Shoulders. (See diagram.)—Reduce shoulder seams of back and forepart at the scye points, lower the bottom curve of scye the same amount, and lock in the top of the side seam one-half the amount that the armhole is lowered.

Head Forward. (See diagram.)—Raise the top of the back neck, and advance the front of the neck point the same amount. If the head be carried unusually backward the converse treatment is required.

Long Neck. (See diagram.)—Raise the top of the back neck, abruptly lengthen the front shoulder, and fill up the front curve of the neck as shown.

Small-waisted Figure. (See diagram.)—The *average* waist measure may be taken as 2 inches less than the breast measure. Thus, breast 18, waist 16. When the waist measure is less than this amount reduce as follows :—

At waist hollow of side seam take out one-third of the deficit, at waist point of side-body (under arm) seam take out one-sixth of deficit. At the side " fish " take out one-quarter of deficit. At the front waist **V** take out one-quarter of deficit.

Large or Stout-waisted Figure. (See diagram.)—The normal waist measure may be taken at 3 inches less than breast. Thus, breast 20, waist 17, etc., etc. Until the waist measure exceeds that of the breast, alter at the hollows of side and side-body seams in a directly opposite manner to that laid down for the small-waisted figure. At the bottom of the front, or breast, line, one-half of the excess must be added.

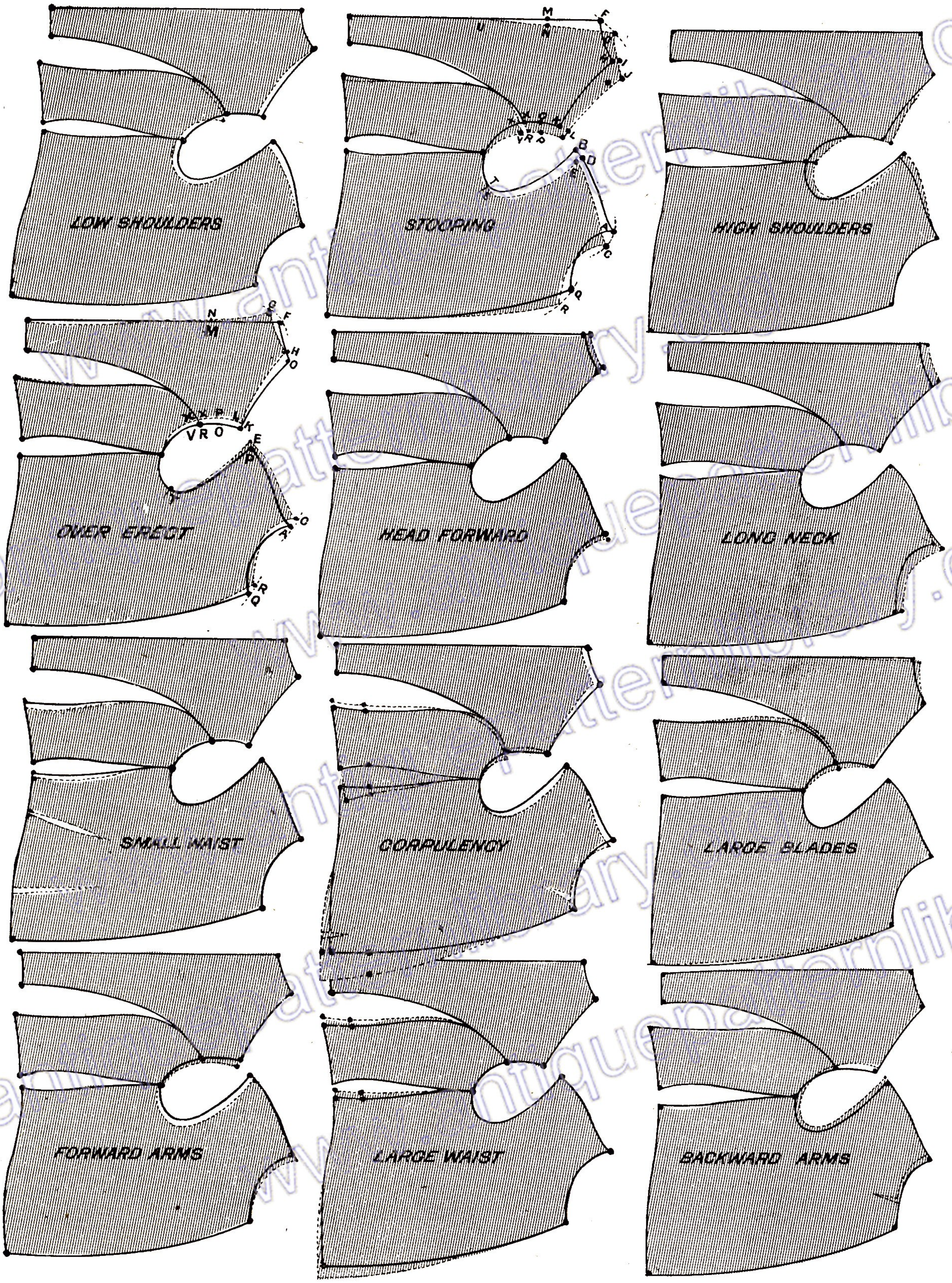

LOW SHOULDERS
STOOPING
HIGH SHOULDERS
OVER ERECT
HEAD FORWARD
LONG NECK
SMALL WAIST
CORPULENCY
LARGE BLADES
FORWARD ARMS
LARGE WAIST
BACKWARD ARMS

PLATE 62.—BLOCK PATTERNS—FROM DEVIATIONS.

VESTS FROM FROCK COAT PATTERNS.

OF late years it has been frequently stated that little progress is being made in the art of garment-cutting, and that in the good old times our grandfathers were much smarter men than their grandsons.

But such statements as these are but the echoes of similar assertions always made by old men when estimating the value of young ideas.

The extant writings of the ancients are studded with appreciative references to the good old days and the good old methods of their forefathers. And so it will go on in all probability until the end of time.

But, despite all this, it is a fact that in all branches of human knowledge progress comes with the years. Progress is the law of life, and it is only the wilfully-blind who ignore it.

Garment-cutting, like other industrial arts, is no exception to this general law, and although many of the measurements we now take are obtained in the same direction as those used by our grandfathers—a fact that a certain school of critics parades as an illustration of what they assert to be the present-day want of originality—still the systematic manner in which such measurements are utilised indicates how considerable is the progress made.

Even in Vest-cutting, accounted—probably with justice—the simplest part of a cutter's duties, this progress is manifest.

The students of our trade who may have examined old works on cutting will know that, until a very recent date the plans adopted for vest-cutting were quite different to those recommended for coats. I have said the plans were different, but this scarcely conveys my meaning; rather for me to say that they were actually conflicting.

There is one Vest method (or, as we say, system) now used by a considerable number of cutters that it would be premature to call an old one, although of late it has become very grey, the working of which is so arranged that as the size increases the neck point becomes "crooked," while in the coats cut by the same method, as the size increases the neck point becomes more "straight."

The same lines, or method of construction, found suitable in the production of a coat should apply with equal directness and reliability to a waistcoat intended for the same man—a fact that to me appears so logical that I have often marvelled why all our trade authors have not recognised it.

At the present moment I have not time, nor opportunity, to search for a method of cutting in which the same basis is adopted for coats and vests; it is probable that such a method may somewhere exist, but speaking from my personal knowledge of systems—ancient and modern—I can recall none (except my own "Sectional") in which so sensible an arrangement is embodied.

If an illustration were needed as to the advantage of a uniform basis, the diagrams accompanying this paper would nicely supply it. They represent coat and vest drafts, intended for the same man, when placed in juxtaposition. The basis of working is identical, the only changes of outline being at points where practical experience has demonstrated their necessity. Thus the back of the vest is cut a little longer than the coat from the scye line upwards. The neck of the vest is straighter than the coat, which is "worked up" more at the front. The size of the vest across the breast is decreased, as it is worn under the coat, while the armhole is, for ease, curved away, there being no sleeves to consider. But the diagrams given serve even a more practical purpose than the illustration of outlines, as they will enable the cutter pressed for time to produce his vest patterns direct from those of his coats, a plan I adopted in practice for several years, and one that is both convenient and reliable.

Amongst the thousands of London cutters, I could probably count on my fingers the number of those who "block" vests from coat patterns. I know some hundreds of London cutters personally, but I only know *one* who adopts the plan.

Our brother-craftsmen across the Atlantic are more practical in this respect, as I understand the plan is quite a common one in the States.

If the following simple instructions for drafting vests from coat patterns will render the practice more general in England, the object of their publication will have been achieved.

INSTRUCTIONS FOR DRAFTING S. B. VEST.

Draw square lines A, G; place back of coat touching at top angle and a quarter-inch inside A. Place side-body level with top of side seam of back as at D. Fix with the point of a pin the top of the side-body seam of forepart with point E of side-body. Thus secured, swing the forepart until the neck point (F) is a quarter-inch above the square line from top angle to G. The coat pattern is now in the position in which it was originally drafted.

TO PRODUCE THE VEST.

Mark from F to G a half-inch. B to H, a half-inch. At I level with top of back also a half-inch. J is a half-inch above shoulder seam, and 1 inch inside O. Curve back scye to E. From edge of coat back to K at waist ¾-inch. Draw closing, neck and shoulder seams. L is a half-inch below coat shoulder. G to L half-inch less than I to J. Curve front scye and neck. Front edge of vest is half-inch inside forepart at AA, and a quarter-inch outside at CC. Bottom point of vest about 2 inches below bottom of forepart at 5. From waist point of forepart at VV, draw side seam of vest back upwards, curve bottom of back and spring over hip. Measure vest back from K to VV. Place amount thus obtained at X of forepart and measure out to 6, the waist measure, with 1½ inches added. Curve side seam and bottom edge, as diagram.

TO DRAFT D. B. VEST.

Proceed same as in S. B. style, with following exceptions:—Centre line of vest is 1 inch inside at point AA of coat, and a half-inch inside at point CC. F to G ¾ inch. Outside the centre line form the lapel to taste.

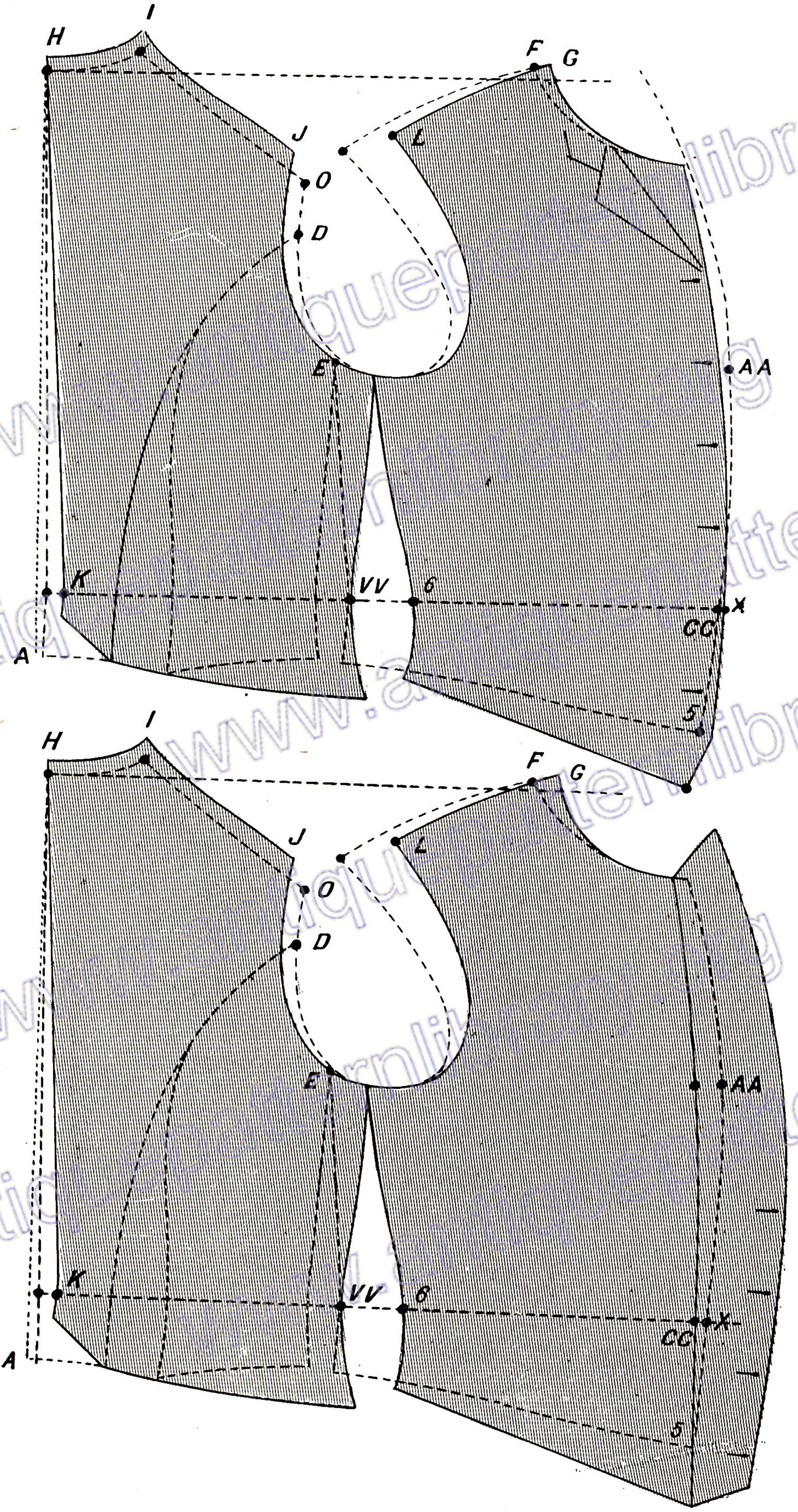

H
I
F
G
J
L
O
D
E
AA
K
VV
6
X
CC
A
5
H
I
F
G
J
L
O
D
E
AA
K
VV
6
X
CC
A
5

PLATE 63.—VESTS FROM FROCK COAT PATTERNS.

PATTERN GRADATION.

"Evolution is the law of life."

PATTERN GRADATION.

ABOUT the year 1820 Mr. J. Wyatt, of London, one of our earliest trade writers, published in his "Tailor's Friendly Instructor" a plan for developing large-size garments from smaller ones, which he styled "Contraction and Expansion." The process consisted in taking any perfect-fitting pattern as a basis and geometrically extending its points in directions corresponding with the anatomical formation of the body, while producing from its outline any increased, or decreased, size, or sizes, that might be required. The small diagram given, reproduced by photography from Wyatt's book, will make the idea perfectly clear. As will be seen, our old author took a small-size pattern and by drawing lines through the fitting points showed how a coat of even the largest size might be methodically outlined through its medium.

"Models," writes Mr. Wyatt, "may be contracted or enlarged to any extent by the following method:—Draw lines from the point O, passing through the points indicated. The coat may then be drawn to what magnitude you please, and contracted by the same rule by making the corresponding points on the respective lines (Fig. 2). Fig. 2 represents a back and forepart reduced to half the size of the original."

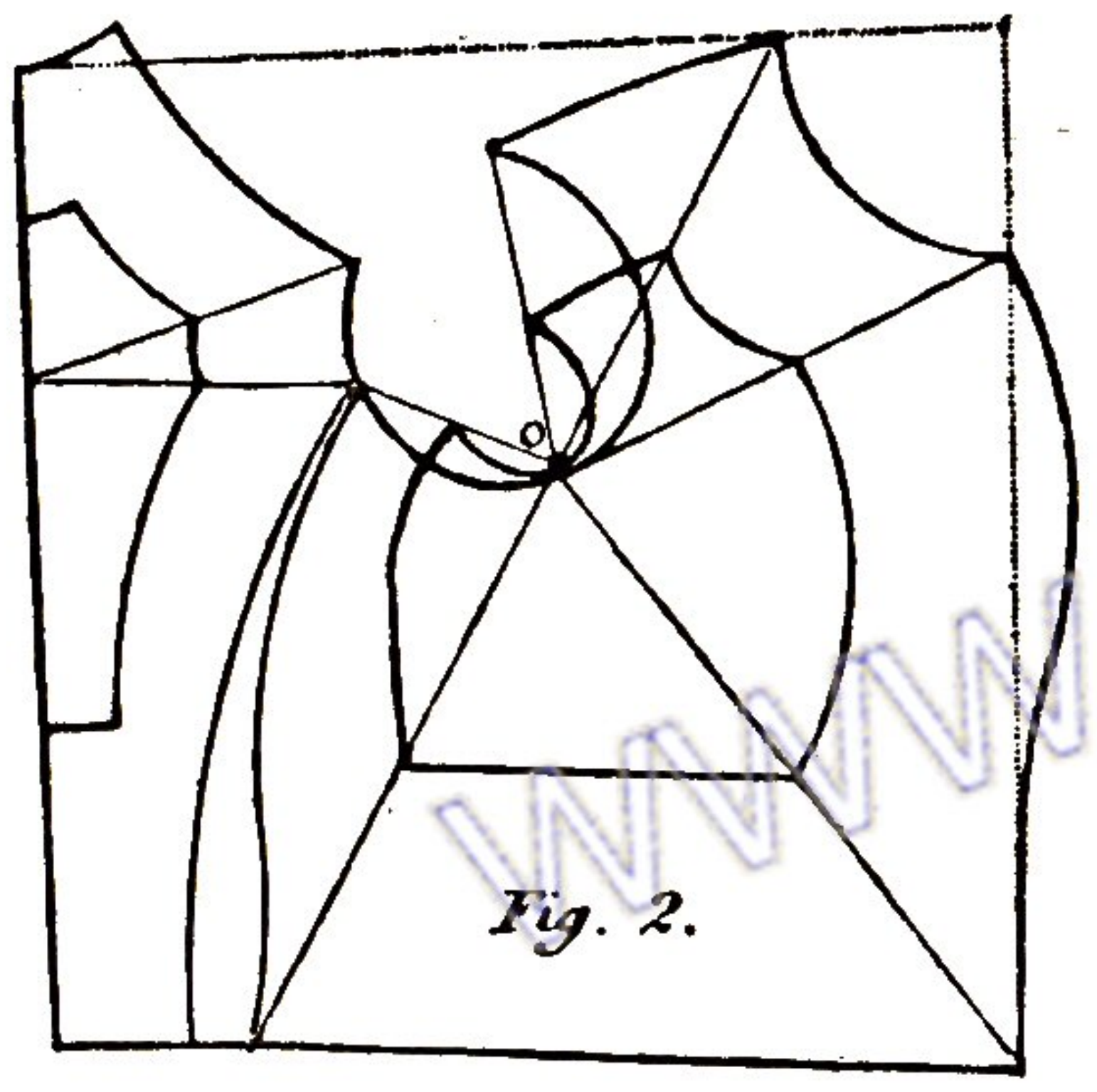


Fig. 2.

Mr. J. Golding, in his "Tailor's Assistant" (third edition) London, 1822, also published a gradation diagram, but gave no instructions for its reproduction.

Owing to the inadequate nature of the information accompanying the diagram of Wyatt (the whole of which is printed above) or to the notoriously conservative instincts of British tailors, the idea did not commend itself to the trade, and when, some years later, the celebrated Doctor Wampen and others advocated the use of graduated tapes, which by their operation produced practically the same result as the geometric development of Wyatt, the older plan was soon ignored and eventually forgotten, its last appearance in British trade literature being in the perforated "measuring cards" of Pell.

For the next development of the idea we are indebted to some of our ingenious cousins across the Atlantic who, describing the process as "grading," have for upwards of thirty years advocated its practical utility.

Of late the interest in the process has been accentuated by some eloquent circulars issued by Mr. Daniel E. Ryan, of New York (a gentleman known to British tailors through the medium of a visit to London some few years ago), who therein announces that he is prepared to teach "Ryan's Garment Grading Science," which he describes as the "missing link." "It was through a perfect mastery of this science," Mr. Ryan explains in a footnote to his circular, "that I made my services worth ten thousand dollars (over £2,000) a year as a garment designer." Having commanded so princely a remuneration it is not surprising that his fees for tuition are proportionately high. His advertised charge for one hour's instruction is ten dollars (over £2), while for twelve lessons his fee is one hundred dollars (over £20).

In France the art of gradation has also been recently revived, and a certain M. Napolitano, of the Rue Bergère, Paris, Professor of Cutting, etc., is extensively advertising the plan, which he describes as the "great secret of cutting." His charges for instruction vary from four to ten pounds. M. Bertagon, of Paris, also issues, through U. Levy, of the Rue du Mail, a printed plan of gradation, for which excellence is claimed most assertively.

That for certain purposes, such as the duplication of patterns or preparation of *sets* for wholesale houses, the plan is a convenient and reliable one there can be little doubt. By its aid complete sets of patterns strictly embodying the accuracy of fit, and style features of the basis or model, can be expeditiously produced, and, convinced of this fact, the writer has considered it his duty to place before the trade a plan to the preparation of which he devoted, some years ago, considerable time and experiments. But the reader who imagines that the process is really, as M. Napolitano puts it, the "secret of cutting," and that it can be used as a substitute for a good self-varying system of cutting, is deluded by what the late Dr. Humphreys was fond of calling "a fairy dream."

Here it may be remarked that my arrangement provides for the deviations invariably found necessary in cutting big men's coats by system. The development from 34 breast measure upwards to 40 is usually a fairly regular one, but when the latter size is exceeded all practical cutters know that the ratio of increase from front of scye to the back, as also the depth of scye curve, must be checked either by supplementary measures or judgment.

In the plan of gradation here given this fact is recognised and, for the first time in trade literature, systematically provided for.

Intelligent students of the "Sectional System" will also notice that the plan of gradation here given is strictly in accord with the divisional development of that method—the back width increase being one-third and one-twelfth, the under-arm increase one-fourth, the breast width increase five-twelfths, the front shoulder length one-half, etc., etc.

INSTRUCTIONS FOR GRADATION.

The Diagram given shows eleven gradations or sizes between a 34 and 44 breast measure.—The first process in the gradation of patterns is the correct location of what may be defined as the *guide lines*. These mediums consist of the oblique lines at the top of back closing seam and gorge point of front neck, also the line at the neck point of the back, and the level horizontal lines at breast, under-arm and back seams. The lines must be so located that the increased sizes will be distributed in harmony with the natural development of the body, both as regards direction and extent, while at the same time conducing to convenience of drafting.

To Mark Back Oblique Line.—(Point 3 to F.)—Take the back of the model or basis (whatever size it may be) and mark downwards as from top to 4, always four inches. Square with the top of closing seam, square outwards to 3, always three inches. From the point 3 draw the oblique line through the top of the back closing seam.

To Mark Guide Line of Back Neck.—The oblique line from 8 to 9 is drawn by measuring one-sixth breast less one-half of an inch along back neck curve from F to FF on the largest size. Point FF being thus located, draw a downward line from it (as 8—9) through the back neck point (F) of the smallest model or basis. On this line all the back neck points are fixed.

To Mark Guide Line of Front Neck.—First fix the position of forearm seam by making a notch or mark, always a half-inch above the bottom curve of the scye. From the forearm mark draw an oblique line upwards through the neck point of the forepart.

To Mark Horizontal Guide Lines.—Place the pattern in position, the back and sidebody touching at the top and open about two inches at the waist. While thus arranged place the short arm of the square level with the back seam with the long arm touching the top of under-arm seams of side-body and forepart and extending to the breast. With the square in this position mark the short horizontal lines at front, back and sides. The under-arm seam may be about one inch apart at top and two inches apart at waist.

A reliable basis having now been established the process of gradation becomes at once simple and expeditious. *For convenience it is assumed that each size increase is one inch. This extension is indicated by the shading on diagram.*

Back Extension.—From the point A (17 breast) on back oblique line mark to B (18 breast) one-half of the one-inch increase (half-inch); B to C (19 breast) also one-half of increase (half-inch); C to D (20 breast) three-eighths of the one-inch increase (three-eighths of an inch); D to E (21 breast) one-fourth of the one-inch increase (one-fourth of an inch); E to F, one-eighth of the one-inch increase (one-eighth of an inch). At the *back neck line* (marked from 8 to 9 on diagram) and at the scye point of back shoulder seam the extensions are the same as at the back oblique line. The increase of back width at the back horizontal line is as follows:—From A (17 breast) to B one-third of one-inch increase (one-third of an inch); B to C, one-third (one-third of an inch); C to D, one-fourth (one-fourth of an inch); D to E, one-fifth (one-fifth of an inch); E to F, one-sixth of the one-inch increase (one-sixth of an inch).

At the back pitch curves one-twelfth of the size increase is added to the width. The length at bottom is increased a-quarter of an inch in each size.

Side-Body Extension.—On the horizontal line, X—X, at top of under-arm seam, add one-eighth of the one-inch increase and continue such quantity right through. From the top of each increased line the back scyes are curved one-twelfth outside the inner lines as shown. Increase bottom lengths one-quarter of an inch.

Forepart Extension.—On the oblique line running from point 5 to F mark, at point 7, two inches, and at point B, nine inches in all cases. Make B a pivot and curve from point 10 at scye point of shoulder seam upwards towards 11. At the front neck point mark from A outwards to B, C and D (the 18, 19 and 20 sizes) each one-half of the inch increase. From D to E (21 breast) mark three-eighths of the inch increase, and from E to F (22 breast) one-fourth of the inch increase. The points B, C, D, E and F on the curved line at scye point of shoulder, are the same quantities as given at the front neck line. The extensions at the front of the neck correspond with those on the back oblique line. The increase at the front of breast is as follows:—From A (17 breast) to B (18 breast) allow three-eighths of the one-inch increase, or, if mathematical exactitude is desired (which it is not), five-twelfths of the one-inch increase. From B to C (19 breast) also allow three-eighths of increase; from C to D (20 breast) allow one-half of the one-inch increase ($\frac{1}{2}$-inch); from D to E (21 breast) allow a fraction over one-half increase (to be precise 11-20ths); from E to F (22 breast), say five-eighths of increase (to be precise 7-12ths). At the top of the under-arm seam allow one-eighth of the one-inch increase and finish same as corresponding seam of side-body. At the front of scye point, 7, which is 2 inches above 5, advance the curve beyond the smallest pattern one-twelfth in each size. This corresponding with the one-twelfth increase at back pitch preserves the correct diameter and run of scye. Increase the length of body at bottom curve, a-quarter of an inch for each size.

Skirt Extension.—From the starting point A the points B, C, D, E and F are each one inch apart. The bottom is lengthened about a-half of an inch for each size.

In sizes below 17 breast all the working quantities (body and skirt) are the same as from A to B.

The shaded portions of the diagram represent the one-inch increase as from 17 breast outwards to 18, 19, 20, 21 and 22. The dotted lines in between the shading represents the half sizes as from $17\frac{1}{2}$ breast to $18\frac{1}{2}$, $19\frac{1}{2}$, $20\frac{1}{2}$, $21\frac{1}{2}$.

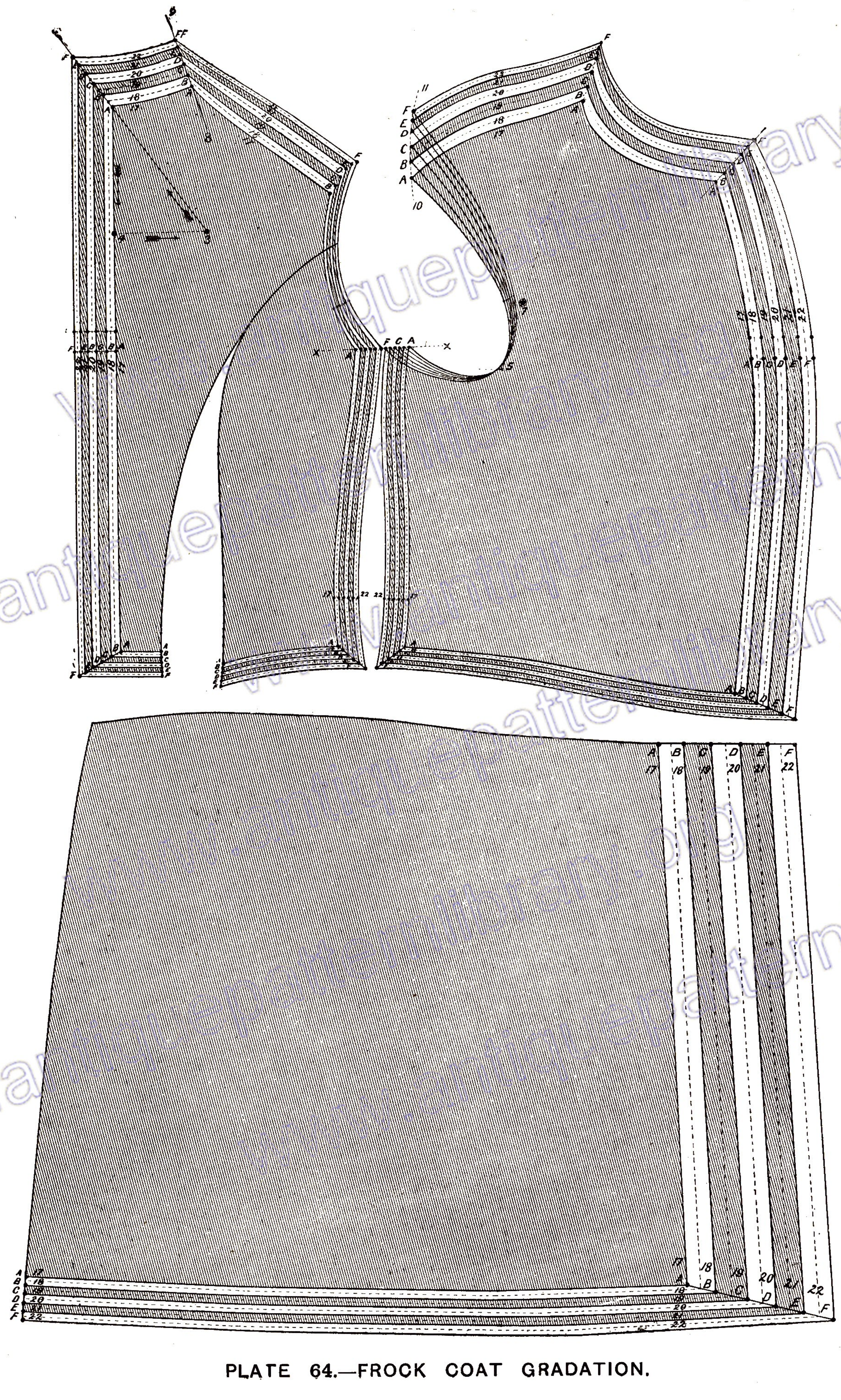

A
B
C
D
E
F
17
18
19
20
21
22
10
11
1
3
4
5
7
8
X

PLATE 64.—FROCK COAT GRADATION.

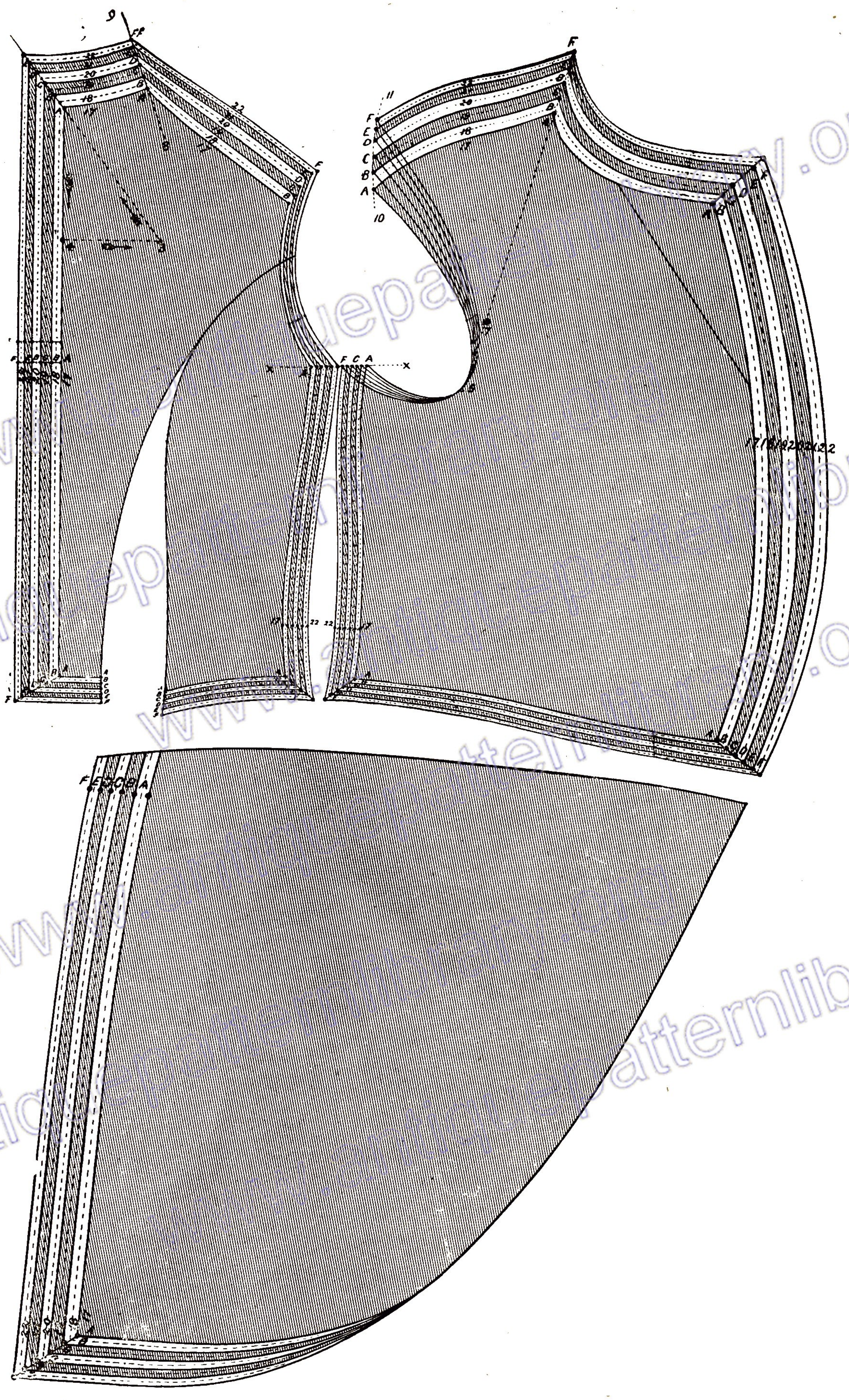

9
F
11
F
E
D
C
B
A
10
17
18
20
22
X
F C A
X
FEDCBA
17 18 20 22

PLATE 65.—MORNING COAT GRADATION.

All body extensions same as Frock. Extend the skirt from A to F by 1-inch gradations.

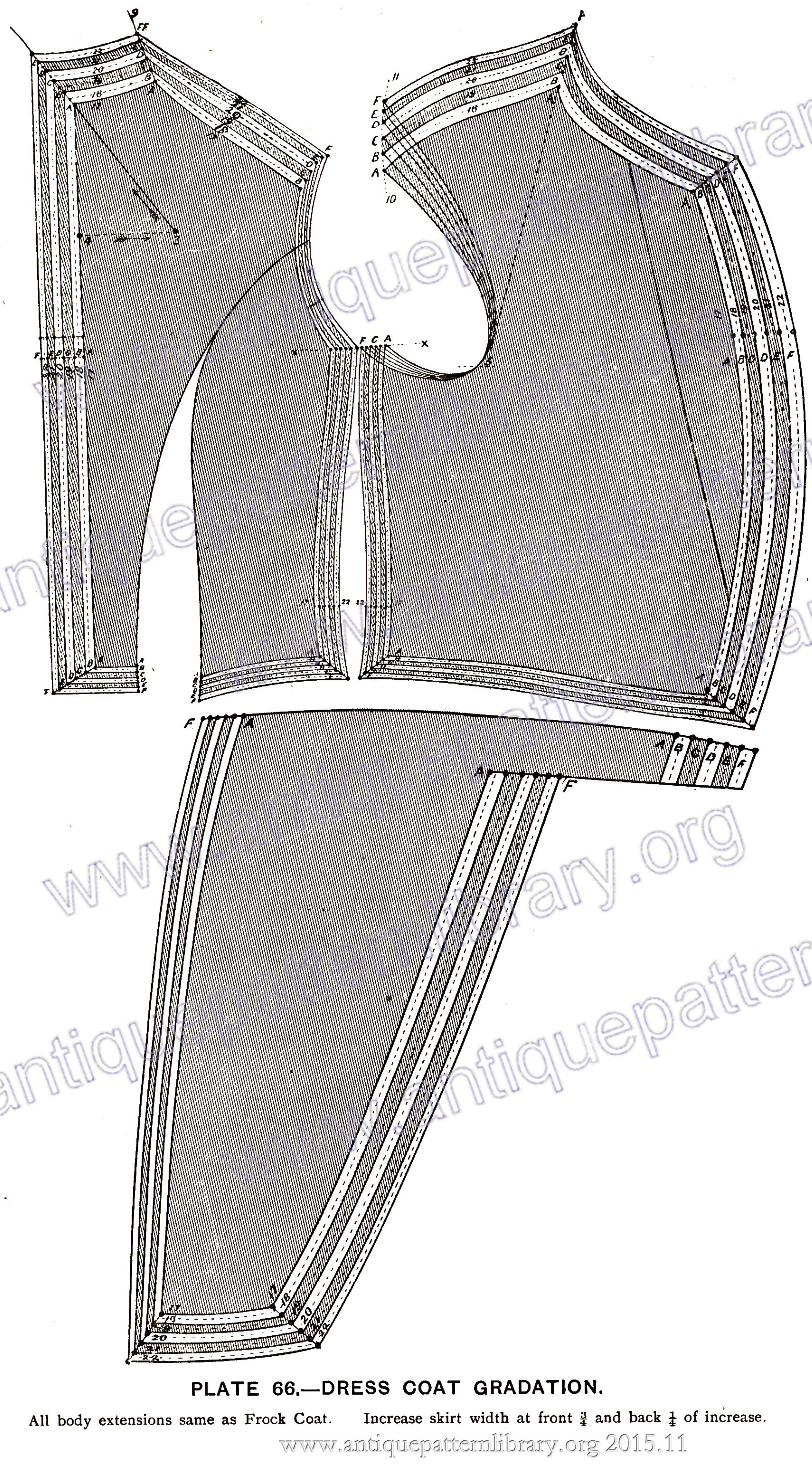

A
B
C
D
E
F
18
20
22
10
11
X

PLATE 66.—DRESS COAT GRADATION.

All body extensions same as Frock Coat. Increase skirt width at front ¾ and back ¼ of increase.

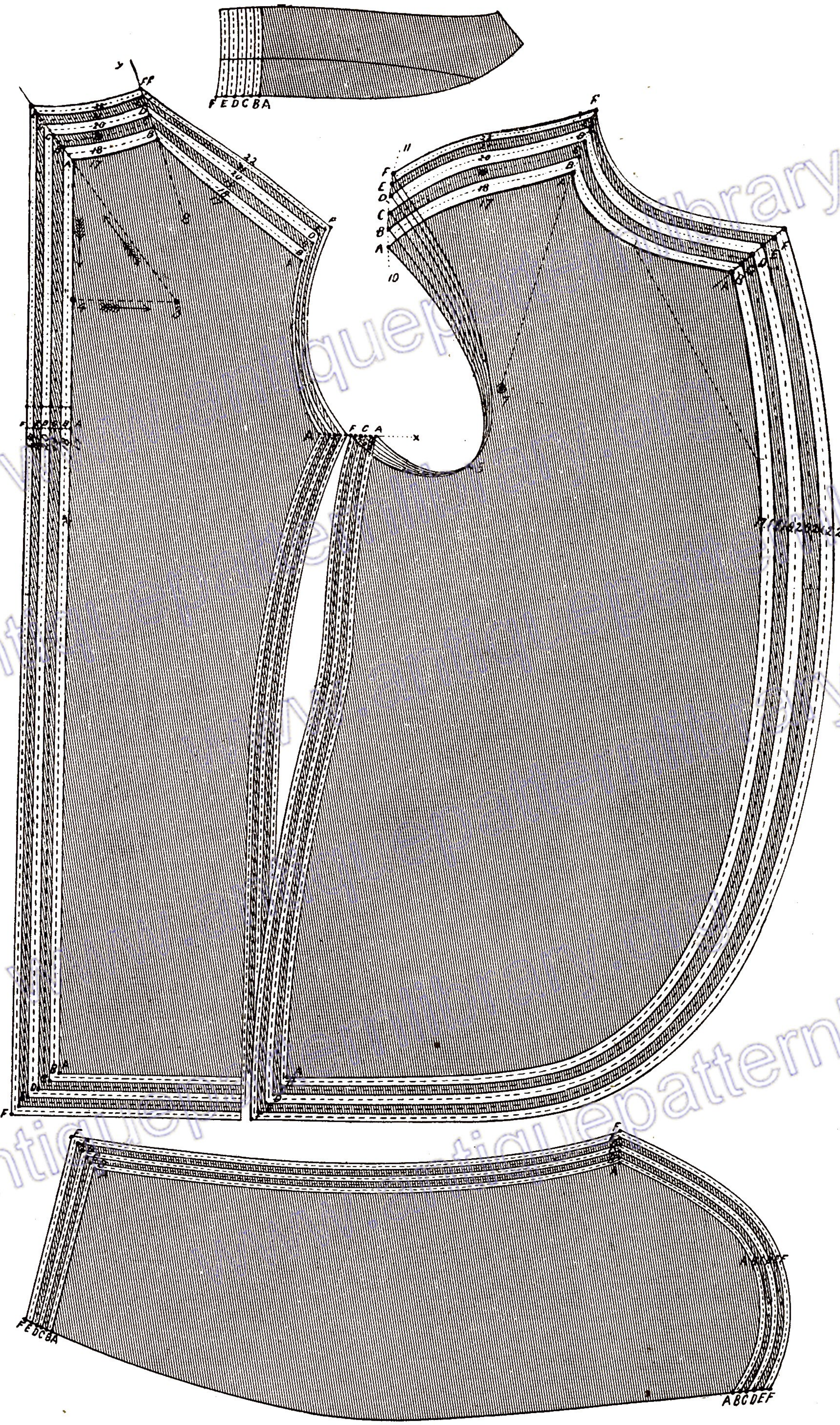

F E D C B A
F C A
X
11
F
E
D
C
B
A
10
F E D C B A
A B C D E F

PLATE 67.—LOUNGE COAT AND SLEEVE GRADATION.

Forepart and back extensions same as Frock. The sleeve is extended at all points a ¼-inch.

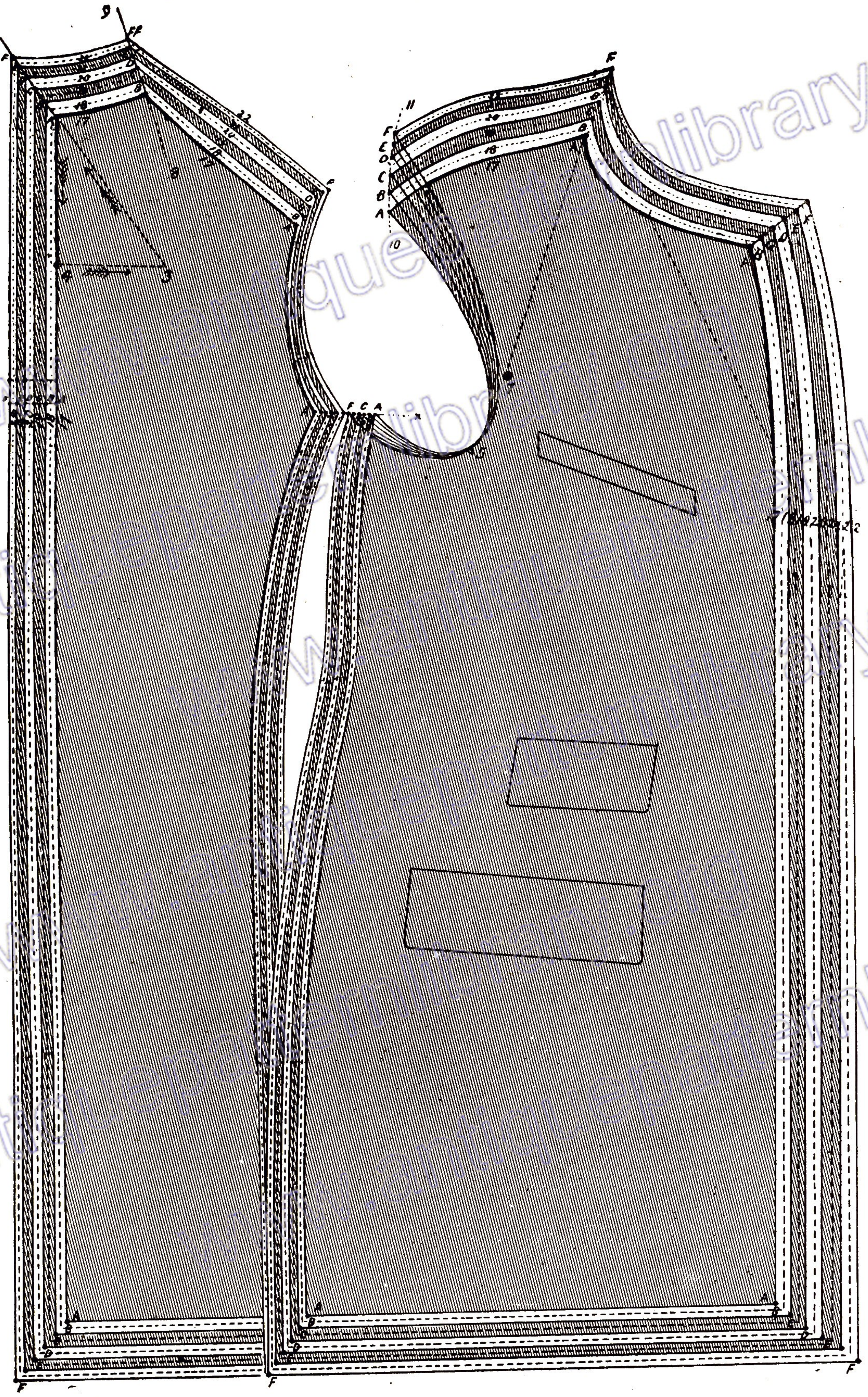

9
F
11
F
E
D
C
B
A
10
F C A
F
F
F

PLATE 68.—CHESTERFIELD GRADATION.

The direction and quantity of all extensions are the same as the Lounge Coat.

R

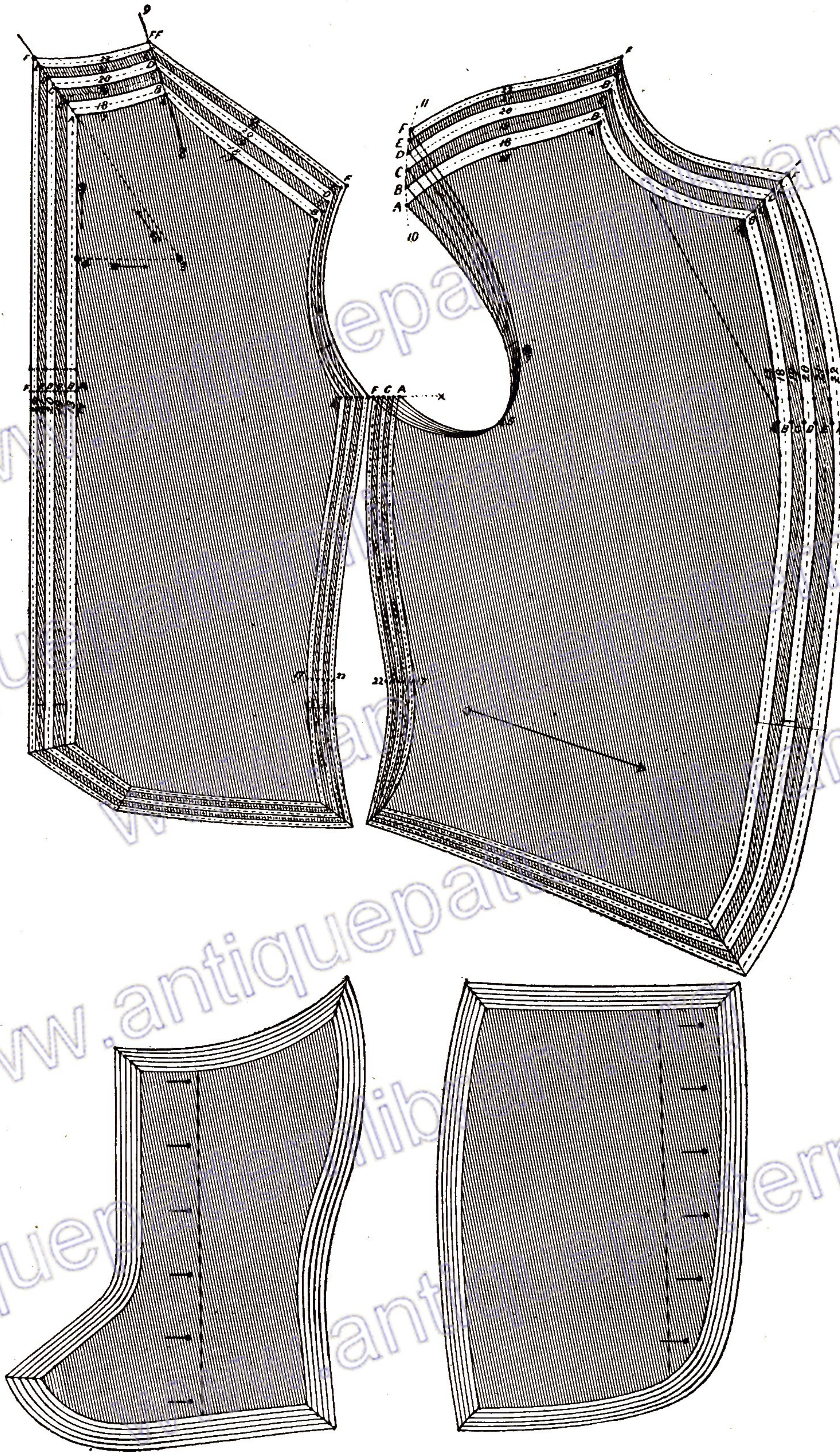

9
FF
F
18
20
22
11
F
E
D
C
B
A
10
F C A
X
F E D C B A
18
20
22

PLATE 69.—VEST, GAITER AND LEGGING GRADATION.

The vest extensions the same as for Lounge Coat. Gaiters and Leggings increased ¼ inch at all points.

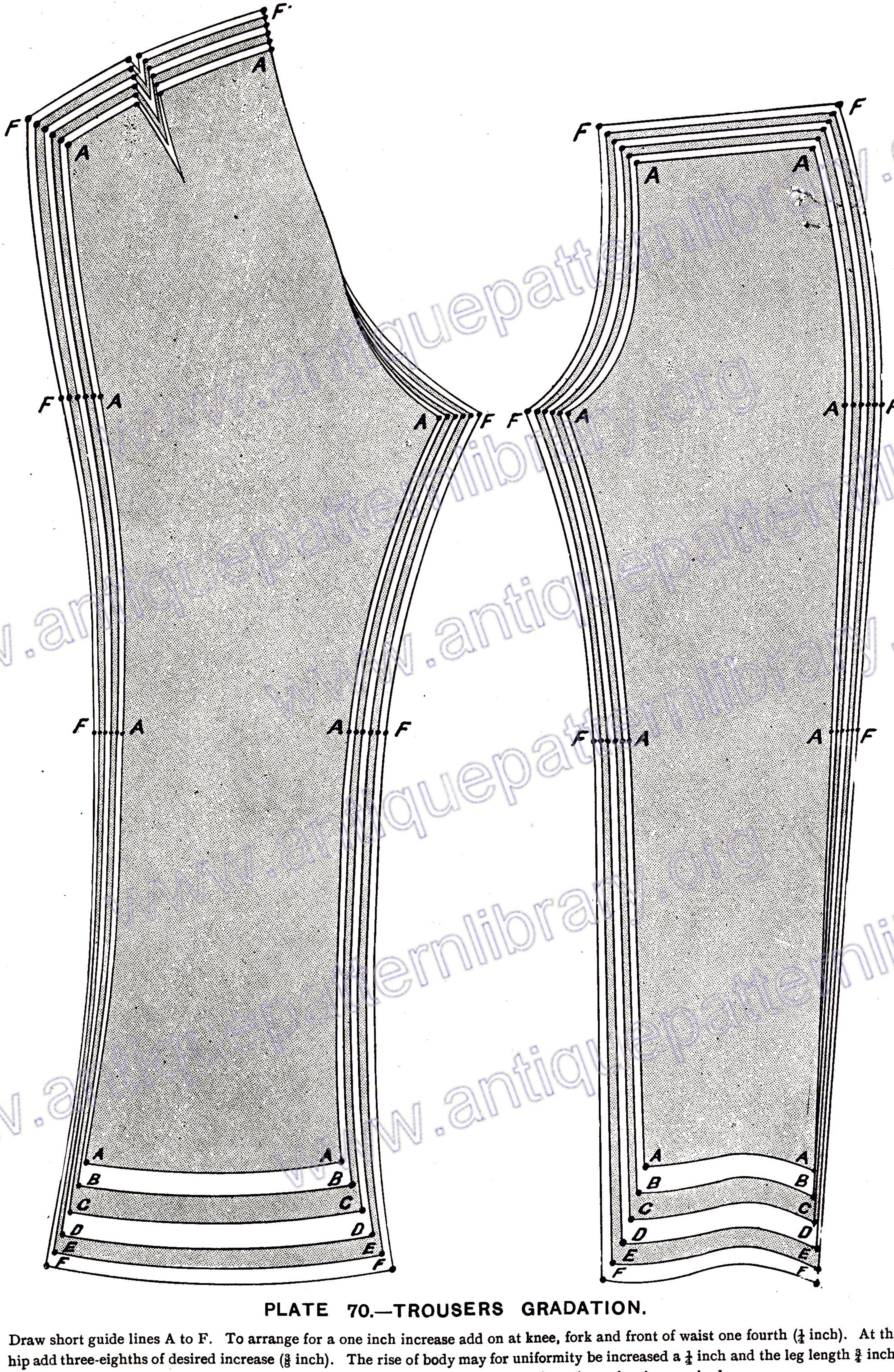

F
A
F
A
F
F
A
F
A
F
A
A
F
F
A
A
F
F
A
A
F
A
B
C
D
E
F
A
B
C
D
E
F
A
B
C
D
E
F
A
B
C
D
E
F

PLATE 70.—TROUSERS GRADATION.

Draw short guide lines A to F. To arrange for a one inch increase add on at knee, fork and front of waist one fourth (¼ inch). At the hip add three-eighths of desired increase (⅜ inch). The rise of body may for uniformity be increased a ¼ inch and the leg length ¾ inch. Top and undersides the same increase. Make waist from front the size required.

VEST CUTTING.

"Now for the most difficult article of dress—the waistcoat. Though apparently the least observable, it is one which influences the whole appearance more than anyone not profoundly versed in the habilatory art would suppose."—PELHAM.—(*Lord Lytton.*)

VEST CUTTING.

THE adaptability of the Sectional System will be clearly manifest when it is shown that with a few trifling changes the system as used for coats will also in all its main points and lines serve for the production of all description of waistcoats.

That this is most reasonable and an improvement upon the systems that gives an entirely different plan of producing vests from that given for coats, must, I think, be recognised as materially conducting to the progress of the student of this work.

* * * * * *

SPECIAL FEATURES IN CUTTING WAISTCOATS.

The features in waistcoats to which special attention must be devoted are the arrangement of the opening of the turns and the correct adjustment of the balance, the proper location of the front edge at bottom, and the accurate placing of the neck point.

A correct balance for a waistcoat consists as is generally admitted, and as generally practiced, in providing a slightly longer back from the bottom of scye line upwards than would be permissible for a coat. This alteration is infused for the purpose of providing ease for the movements of the shoulders as the backs of waistcoats are usually of non-elastic material, and as further, such a change contributes to the production of a relatively short and steady front.

If these changes were not made the movements of the body would cause the fronts to work upwards around the neck in a fashion as unsightly as uncomfortable. To still further check this tendency to working up in wear, the front edge is slightly advanced beyond the ordinary coat line at the bottom.

The slight advancement of the neck point contributes to a short crease edge of turn the absence of which would mar the otherwise best cut waistcoat.

* * * * * *

MAKING UP.

As in all other garments, the making up exercises a great influence over the fit of a waistcoat. More particularly is this the case in the shoulder section as it must be remembered that hair cloth, padding, or wadding is never used and that the cloth only covers the hollow of the shoulders. To get the vest to set well into this hollow, a very considerable one in the case of thin men, it is necessary to have the hollow of shoulder seam, the front of scye and gorge point well strained and plenty of width allowed in the forepart lining underneath. The hollow of the side seams, and the portion of the bottom line covering the hips should also be well strained out. The front of scye for about two inches upwards from T should be slightly drawn in with a piece of silk serge.

* * * * * *

DEVIATIONS FOR DISPROPORTIONATE FIGURES.

The full instructions given in the section headed "Disproportion" for dealing with the various deviations from the normal standard also apply to vests, which should in every respect receive identical treatment, the supplementary measures and deviations being equally applicable. In the absence of shoulder measures proceed as instructed for coats.

* * * * * *

MEASUREMENTS FOR VESTS.

The rules and instructions given for coat measurement also apply to the vest, and the length of waist, breast and waist measures, and "depth" and "width" shoulder measures, should be taken in exactly the same manner.

In addition to the above measures, for the purpose of providing the correct degree of opening, a measure is taken from the centre of the back top at B to the point at which the opening is desired to be arranged.

It is best that this measure be taken to the crossing, and not as many tailors do to the top button, as the opening of the front is affected by the amount of the overlap, so that should the vest measured over happen to have a wide overlap, the distance to the top hole in an ordinary case would prove very misleading as the new vest when finished would show more of the shirt front than was required.

On the other hand if the vest worn shows a very narrow button catch, the opening produced in the ordinary way by the measure taken to the button hole, would result in covering up too much of the shirt front.

A measure should also be taken from the top of back (B) to the full length of the front at 5.

VESTS.

STANDARD MODEL.

MEASURES—

Natural Waist Length	16½ inches.	Breast	18 inches.
Length in Front	25 „	Waist	16 „

* * * * * *

INSTRUCTIONS FOR DRAFTING.

In this (the first) vest diagram, most of the points are found by divisions of the breast measure.

As the system is developed the breast measure as the dividend will be discarded, and the "scale" used as in coats.

To Form the Back.

Draw lines A, B, C.

B, to D, the natural waist length (16½).

Square with B, D, draw line to front, CC.

D, to E, one inch.

Curve back from B, through E to bottom, F.

F, is 2, inches below E.

B, to G, one-twelfth breast measure (1½).

G, to C, one-third breast measure (6).

C, to H, half breast measure (9).

H, to I, ½ inch.

Square with C, I, draw line to J.

Closing seam of back to J, half breast (9) plus ½ inch (9½).

E, to K, half waist measure (8).

Draw line from J through K.

K, to Q, 3 inches.

Q, to R, one inch.

Curve side seam from J, through K to R.

Draw bottom from R, to F.

I, to O, one-third breast measure plus ½ inch (6½).

B, to M, one-sixth breast less ¼ inch (2¾).

M, to N, ¾ of an inch.

Curve back neck, N, to B.

Draw line from N, to O.

N, towards O, one-third breast measure (6).

I, to P, one inch.

Curve back shoulder seam, N, to O.

Draw back-scye through O, P, and J.

The back strap should be placed in the position marked. It is generally put too low, and catches on the hips instead of in the hollow above the hip.

This completes the back.

* * * *

To Form the Fore-part.

Continue line I on back, to S.

S, is one-fourth breast measure, from I (4½).

S, to T, ½ inch.

Square, with I, T, draw line upward to U.

T, to U, half the breast measure (9) less ¼ inch (8¾).

U, to V, ½ inch.

Square with T, V, draw line to W.

W, is the breast measure (18) from B.

Y, is midway, between V and W.

Y, to Z, ¼ of an inch.

Draw line from Z, to O.

Measure the back shoulder seam, N to O (6).

Make front shoulder seam, Z to 1, the same amount less ¾ of an inch (5¼).

T, to 3, one-sixth breast measure (3).

3, to 4, one-twelfth of breast measure (1½).

Curve front of scye from 1 through 4 and T to J.

Curve front shoulder seam, Y to 1.

AA, is the breast measure (18) plus 2 inches (20) from back seam.

Square with I, S, draw line downwards to BB.

BB, to CC, half the waist measure, plus ½ inch (8½).

Curve line from W through AA, and CC, to bottom.

Measure B to N on back (3), place this amount at Y. and measure downwards to 5, the full length of vest (25) plus ½ inch (25½).

Measure E, to K, place amount obtained at CC, and measure out to 6 the full waist measure (16) plus 1½ inches (17½).

Draw line from J through 6 to bottom.

6, to 7, the same as K, to R, on back.

Draw bottom line from 5, through 7.

7, to 8, one inch.

Draw side seam, from J, through 6 to 8.

Cut away front, at 5, to taste.

W, to 18, at front neck, one-sixth breast measure (3).

Curve the neck, as diagram, from Z, to 18.

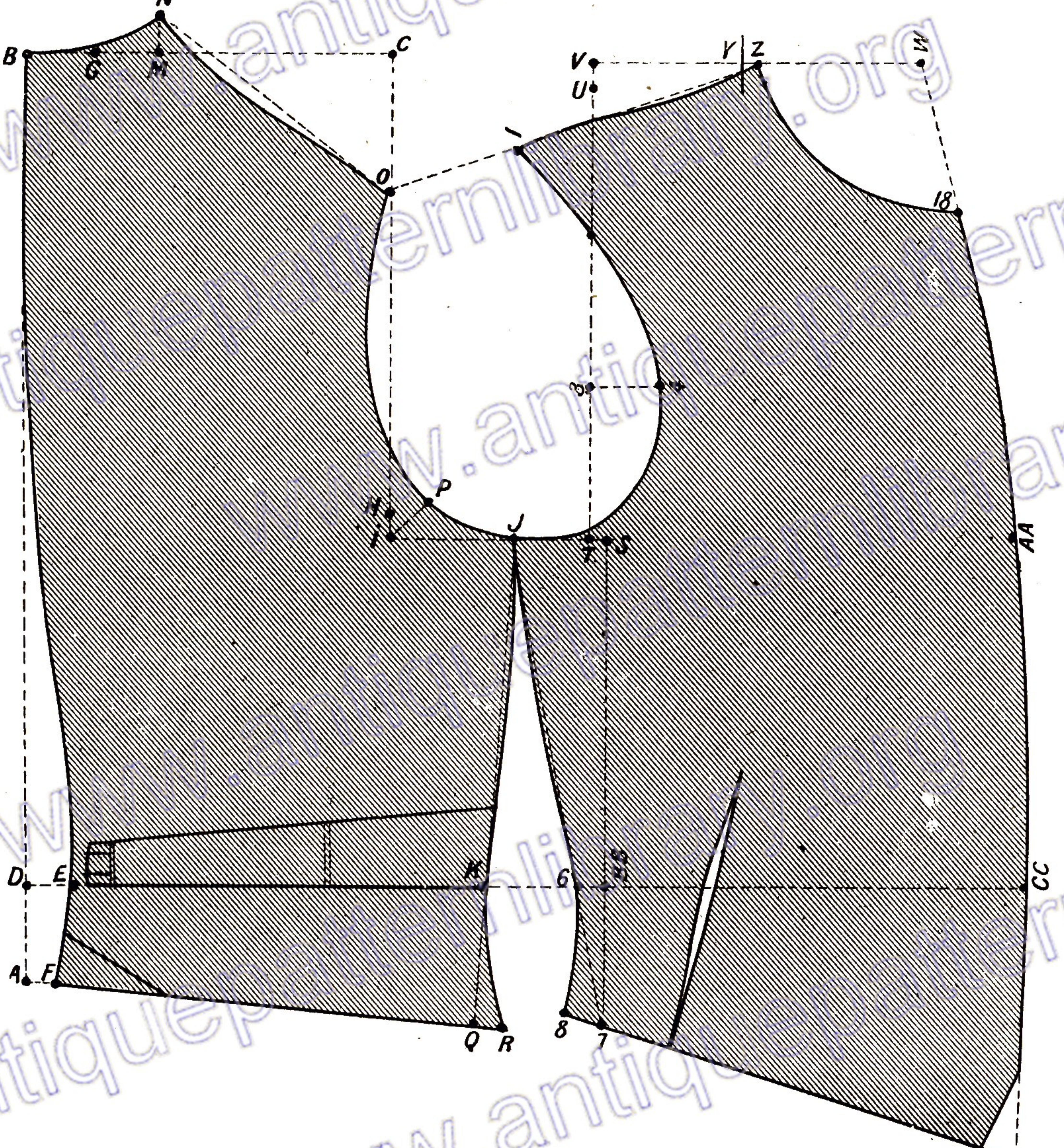
This completes the fore-part.

If a close fit is desired, a fish may be taken out in the position indicated.

* * * *

The letters shown on diagram fix all the fitting points.

The points marked by figures are dependent upon fashion or personal taste, and can be varied accordingly.


N
B
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3
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J
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AA
D
E
K
6
5
CC
A
F
Q
R
8
7
5

PLATE 71.—VEST MODEL.

STEP COLLAR VEST.

THE step collar style of vest is undoubtedly the most popular style now worn, as it goes as well with a Frock or Morning coat as with a Lounge coat or Reefer.

There are many forms of this vest in general use. Sometimes the turn is arranged to button very high, at others low, and frequently what may be termed a medium amount—say, about 11½ inches.

The direction of the crease row of turn also varies considerably, some gentlemen preferring a straight line from the side of the neck to the top hole, while others desire it to be well scooped out.

In the former case the fronts are cut as the outline defined by the diagram, a straight line being drawn from a quarter of an inch outside the point Z, to a mark fixed at a quarter of an inch above the top hole; while in the latter (the scooped out) style the crease row is usually cut out in a manner similar to that described for the fashionable dress vest.

This plan is, indeed, often adopted even in the case of straight crease rows when thinness is taken into consideration, the under part of the turn being cut away from the crease row, and the raw edge thus produced covered with braid.

A button catch should be allowed on all single breasted vests, as if omitted there is the possibility of the white shirt showing through the openings of the button holes.

The catch also serves a very useful purpose in providing accommodation for enlargements should the buttons require to be moved forward.

If the edges of the vest are to be finished with braid, the garment will be large enough if cut down the front exactly in the line AA, CC (see Vest diagram).

If the edges are to be *stoted* and turned in, an additional quarter of an inch must be allowed.

If *seamed* and turned in edges are required, half an inch extra must be added down the front.

These additions apply not only to all descriptions of vests, but also to coats of every kind.

The collar lining is never made of cloth, but either of silk or Italian to match the back.

The back strap, it may be well to inform the novice, should always be cut the straight way of the material, as in such a direction it does not stretch or twist as would be the case were it cut upon the cross or the bias.

The cutter must, of course, adapt himself to the necessities of his position, but whenever possible he should insist upon the backs at side seams and shoulders being sewn in by hand, as the rigid character of machine work destroys the elasticity necessary at such points.

* * * * * *

NO COLLAR VEST.

The general features of the no collar style of vest are the same as above described for the step collar.

The allowance for button catch and edges, and also the general rules as to details are exactly the same.

The no collar vest like the step collar also varies in the degree of opening, and also in the line of the front curves at neck.

It is often cut straight from the top button upwards, is sometimes slightly hollowed out, and at others very much so, as was the case some few seasons since when the front opening was scooped out in the shape of the letter U until the two front edges stood from 6 to 7 inches apart.

In this style of vest a notch is often cut out at the front edge of opening, which produces much the same effect as though a stand collar was sewn on.

This is a style still freely worn in the provinces, although in London it has long since been consigned to oblivion.

The making up of these vests is in no way different to that previously described for the step collar style.

The no collar style of vest is suitable for wear with either Frocks, Morning Coats, or Lounges.

STEP COLLAR VEST.

Measures—

Natural Waist Length	16½ inches.	Breast	18 inches.
Length in Front	25 „	Waist	16 „

Width shoulder measure 27 = 18 scale. Depth shoulder measure 28 = 1 in excess. Opening, 10½ inches.

* * * * * *

INSTRUCTIONS FOR DRAFTING.

In this diagram, most of the points are found by divisions of the "width shoulder measure' scale (18).

If shoulder measures have not been taken work from the breast measure, making H, I, and U, V, each half an inch

The cutter should stand with the points B, W, at his right hand, and the line B, A, furthest from him.

To Form the Back.

Draw lines A, B, C.
B, to D, the natural waist length (16½).
Square with B, D, draw line to front, CC.
D, to E, one inch.
Curve back from B, through E to bottom, F.
F, is 2, inches below E.
B, to G, one-twelfth scale (1½).
G, to C, one-third scale (6).
C, to H, half scale (9).
H, to I, half the difference between shoulder measures (½ inch).
Square with C, I, draw line to J.
Closing seam of back to J, half breast (9) plus ½ inch (9½).
E, to K, half waist measure (8).
Draw line from J through K.
K, to Q, 3 inches.
Q, to R, one inch.
Curve side seam from J, through K to R.
Draw bottom from R, to F.
I, to O, one-third scale plus ½ inch (6½).
B, to M, one-sixth scale less ¼ inch (2¾).
M, to N, ¾ of an inch.
Curve back neck, N, to B.
Draw line from N, to O.
N, towards O, one third scale (6).
I, to P, one inch.
Curve back shoulder seam, N, to O.
Draw back-scye through O, P, and J.

* * * *

To Form the Fore-part.

Continue line I on back, to S.
S, is one-fourth scale, from I (4½).
S, to T, ½ inch.
Square, with I, T, draw line upward to U.
T, to U, half the scale (9) less ¼ inch (8¼).
U, to V, same as from H to I.
Square with T, V, draw line to W.
W, is the scale (18) from B.
Y, is midway, between V and W.
Y, to Z, ¼ of an inch.
Draw line from Z, to O.
Measure the back shoulder seam, N to O (6).
Make front shoulder seam, Z to 1, the same amount less ¾ of an inch (5¼).
T, to 3, one-sixth scale (3).
3, to 4, one-twelfth of scale (1½).
Curve front of scye from 1 through 4 and T to J
Curve front shoulder seam, Y to 1.
AA, is the breast measure (18) plus 2 inches (20) from back seam.
Square with I, S, draw line downwards to BB.
BB, to CC, half the waist measure, plus ½ inch (8½).
Curve line from W through AA, and CC, to bottom.
Measure B to N on back (3), place this amount at Y. and measure downwards to 5, the full length of vest (25) plus ½ inch (25½).
Measure E, to K, place amount obtained at CC, and measure out to 6 the full waist measure (16) plus 1½ inches (17½).
Draw line from J through 6 to bottom.
6, to 7, the same as K, to R, on back.
Draw bottom line from 5, through 7.
7, to 8, one inch.
Draw side seam, from J, through 6 to 8.
Cut away front, at 5, to taste.
W, to 18, at front neck, one-sixth breast measure (3).
Arrange opening by measuring from B, to N, placing this amount at Z, and measuring down to the top hole, 1 inch more than the measure of opening.

In all single breasted vests a button catch is allowed on as suggested by the dotted line in front of AA and CC.

* * * * * *

NO COLLAR VEST.

[*Measures the same as those of the Step Collar Style.*]

A No Collar Vest in all its points excepting the arrangement of the front opening is produced exactly the same as the Step Collar style, the instructions for which are given above.

This change at front opening is worked as follows:—Having fixed the point Z in the usual manner, draw a curve downwards for about two inches in the same direction as the neck of the step collar. From the two inches down next mark outwards a half-inch and curve the front line to the top hole.

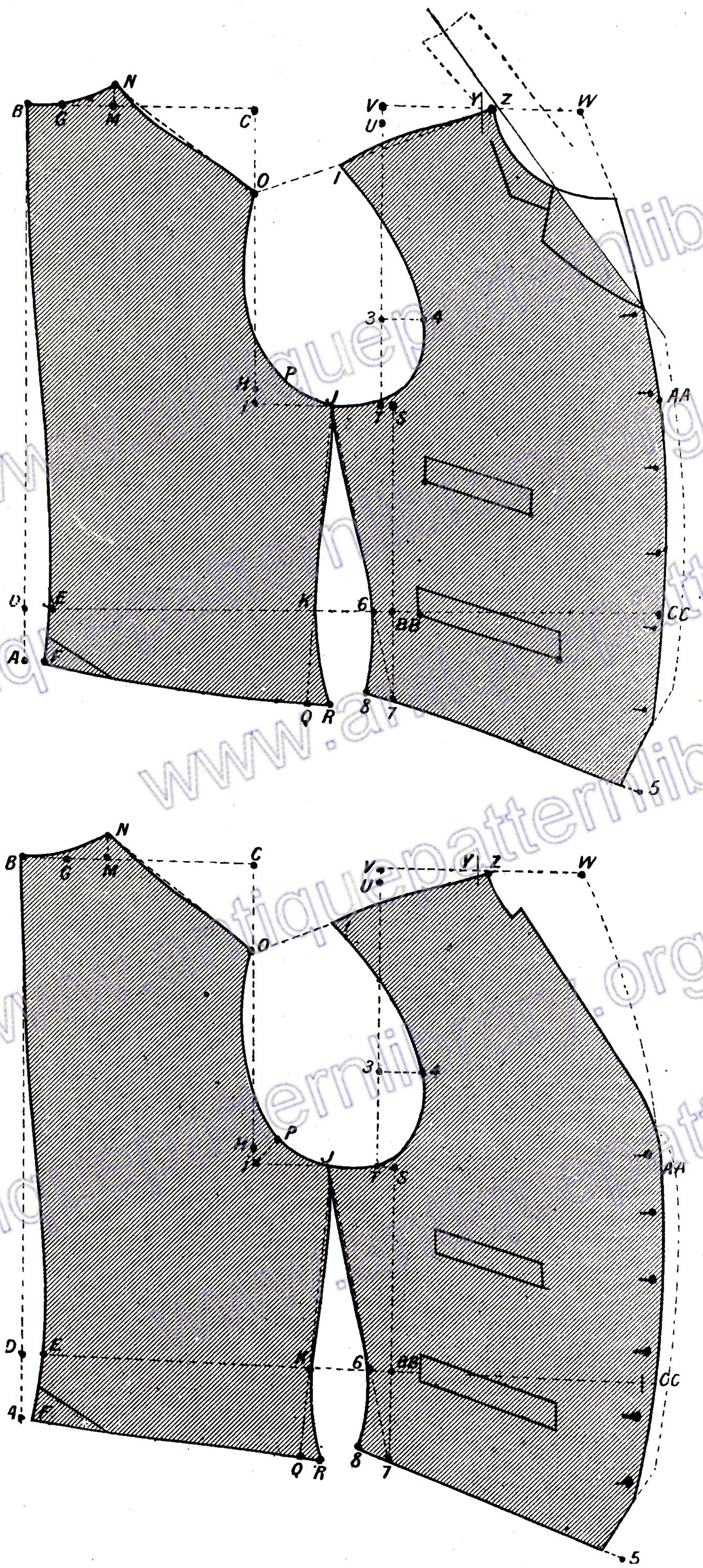
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PLATE 72. I.—STEP COLLAR VEST. II.—NO COLLAR VEST.

DRESS VESTS.

THERE is a marked distinction between the fashionable style of Dress vests now worn and that generally approved some few years back.

Until recent years the opening of the front was arranged in straight lines from the sides of the neck downwards to the opening, with the result that the effect produced resembled the letter **V**.

In the new style, however, this form is entirely abolished, as the fronts are curved out in the shape of the letter **U**.

When this style was first introduced the greatest difficulty was encountered both by the cutter and the workman in producing the peculiar hollow shape required, and the amount of shrinking and stretching, drawing in with bridles, and shortening of the crease row by the means of fish shaped cuts, was such as had probably never been known in the memory of the oldest (sartorial) inhabitant.

Things went on in this fashion for fully a year or two, until some courageous and ingenious cutter "struck the bright" of cutting away the front of the vest to the exact shape and amount required, and arranging the collar to a corresponding shape.

The idea seems now a very natural one, but the cutters who first began operating in this direction encountered many criticisms from their less courageous colleagues, who felt sure that "the customer would never wear vests cut in such a fashion; that all vests so made would be immediately returned," &c., &c.

Spite of all these prophecies the style made headway until now no dress vests are finished in any other form, and in imagination we picture the cutter who first conceived the idea, as ranking in courage with the hero who first opened an oyster and swallowed the living morsel it contained, despite the horrid possibility of subsequent results.

In making up dress vests the edges are often ornamented with figured braid and tracing.

The under collar, and back, are usually made of silk. Three and sometimes four buttons are inserted below the turns. The linings are always of a plain white material, silk, or otherwise, as the wearer approves.

* * * * * *

DOUBLE BREASTED VESTS.

There are several styles of double breasted vests, some being finished without turns, and others completed with roll collar fronts.

The most general style is the one defined by the diagram, in which the turns are finished in the same form as those of an ordinary Frock coat.

Many double breasted vests are made up with the lapels cut separate, and sewn down the front edge like the lapels on a double breasted coat. By far the greater number, however, are cut with the lapels "growing on" in which case as will be seen from the study of the instructions given for producing them, the size from the centre closing seam of back to the centre line of the front (AA to CC) must be slightly reduced.

The arrangement of the opening at front is one of the most important features in this style of vest, to accurately ensure which the measure of the opening—as previously described—must be very carefully taken.

In applying this measure to the production of the opening, it is best to cut the vest at least a half an inch higher, as the tendency of double breasted vests—owing to the movements of the body and expansion of the chest—is to open lower than calculated for.

It is mainly to check this tendency that "jigger" buttons are usually sewn on the left fore-part lining, which being fastened in the holes of the right fore-part, contributes to keeping the rolls from slipping.

The reason for this is that in single breasted vests the eyes of the holes represent the real centre of the front, so that in the double-breasted styles the centre must be reckoned at half an inch nearer to the back.

In the case of double breasted vests in which the lapels are sewn on separate, this deduction is not necessary, as the seams down the front reduce the size to the amount required.

The correct positions of the buttons is the same distance inside the centre construction line (AA, CC) as the eyes of the holes are outside it.

DRESS VEST. (SINGLE BREASTED.)

Measures—

Natural Waist Length	16½ inches.	Breast	18 inches.
Length in Front	25 „	Waist	16 „

Width shoulder measure 27 = 18 scale. Depth shoulder measure 28 = 1 in excess. Opening, 18½ inches.

INSTRUCTIONS FOR DRAFTING.

In this diagram, most of the points are found by divisions of the "width shoulder measure" scale (18).
If shoulder measures have not been taken work from the breast measure, making H, I, and U, V, each half an inch
The length of a dress vest should always be compared with the front length of the coat.

To Form the Back.

Draw lines A, B, C.
B, to D, the natural waist length (16½).
Square with B, D, draw line to front, CC.
D, to E, one inch.
Curve back from B, through E to bottom, F.
F, is 2 inches below E.
B, to G, one-twelfth scale (1½).
G, to C, one-third scale (6).
C, to H, half scale (9).
H, to I, half the difference between shoulder measures (½ inch).
Square with C, I, draw line to J.
Closing seam of back to J, half breast (9) plus ½ inch (9½).
E, to K, half waist measure (8).
Draw line from J through K.
K, to Q, 3 inches.
Q, to R, one inch.
Curve side seam from J, through K to R.
Draw bottom from R, to F.
I, to O, one-third scale plus ½ inch (6½).
B, to M, one-sixth scale less ¼ inch (2¾).
M, to N, ¾ of an inch.
Curve back neck, N, to B.
Draw line from N, to O.
N, towards O, one-third scale (6).
I, to P, one inch.
Curve back shoulder seam, N, to O.
Draw back-scye through O, P, and J.

* * * *

To Form the Fore-part.

Continue line I on back, to S.
S, is one-fourth scale, from I (4½).
S, to T, ½ inch.
Square, with I, T, draw line upward to U.
T, to U, half the scale (9) less ¼ inch (8¾).
U, to V, same as from H to I.
Square with T, V, draw line to W.
W, is the scale (18) from B.
Y, is midway, between V and W.
Y, to Z, ½ inch.
Draw line from Z, to O.
Measure the back shoulder seam, N to O (6).
Make front shoulder seam, Z to 1, the same amount less ¾ of an inch (5¼).
T, to 3, one-sixth scale (3).
3, to 4, one-twelfth of scale (1½).
Curve front of scye from 1 through 4 and T to J
Curve front shoulder seam, Y to 1.
AA, is the breast measure (18) plus 2 inches (20) from back seam.
Square with I, S, draw line downwards to BB.
BB, to CC, half the waist measure, plus ½ inch (8½).
Curve line from W through AA, and CC, to bottom.
Measure B to N on back (3), place this amount at Y. and measure downwards to 5, the full length of vest (25) plus ½ inch (25½).
Measure E, to K, place amount obtained at CC, and measure out to 6 the full waist measure (16) plus 1½ inches (17½).
Draw line from J through 6 to bottom.
6, to 7, the same as K, to R, on back.
Draw bottom line from 5, through 7.
7, to 8, one inch.
Draw side seam, from J, through 6 to 8.
Arrange opening by measuring from B, to N, placing this amount at Z, and measuring down to the top hole, 1 inch more than the measure of opening.
From ¼ of an inch above the top hole draw a direct line to Z. From the commencement of this line mark upwards to X, 2 inches, and inwards to XX, 1½ inches. Curve line of front from ¼ of an inch outside Z in a downward direction through XX. A slight round should be allowed in front of the points—4, and S.

[*In all single breasted vests a button catch is allowed on as suggested by the dotted line in front of AA and CC.*]

* * * * * *

DOUBLE BREASTED VEST.

[*Measures the same as those of the Standard Model.*]

A Double Breasted Vest in all its points excepting the arrangement of the front opening and lapels is produced exactly the same as the Step Collar style the instructions for which have been previously given.

This change at front opening is worked as follows:—Having fixed the point Z in the usual manner, measure the width of back neck from B to N and placing such amount at Z measure downwards to the dot on centre line (opposite the point 4) the measure of the opening less half an inch.

Through this point the crease edge of turn is drawn from a point a quarter of an inch outside Z; after which the curve of neck is drawn to taste.

If the lapels are to be cut separate, the width of fore-part at AA, and CC remains as usual; but if they are to grow to the fore-parts, the measures from back to AA and CC must each be reduced ½ inch. The width of lapel is 2 inches at the top, and 1½ inch at the bottom. The buttons are as far *inside* the line AA, CC, as the eyes of the holes are *outside* it.

[*In double breasted vests the cloth is usually cut away under the turns as dotted line.*]

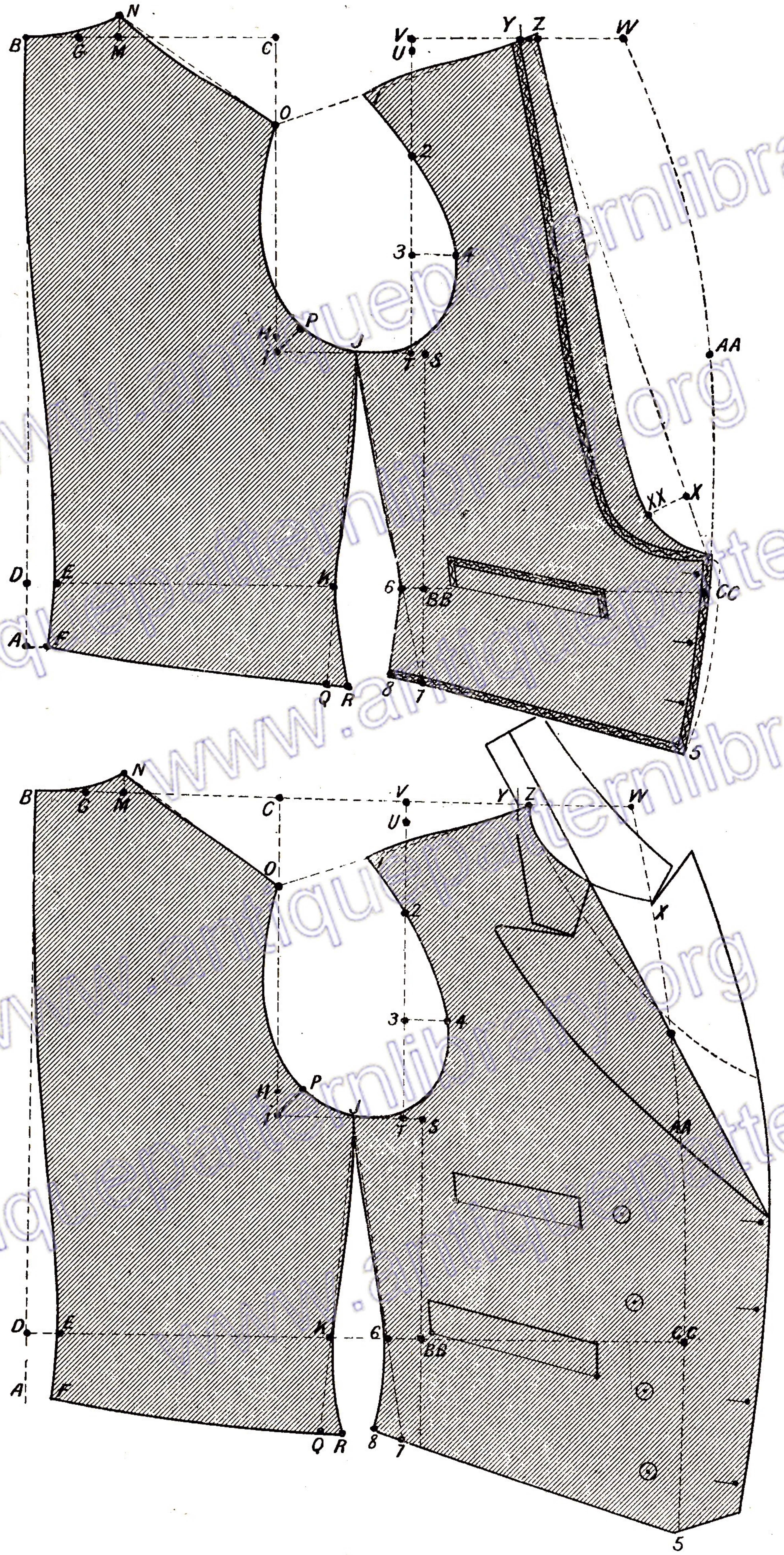
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PLATE 73. I.—ORDINARY DRESS VEST. II.—DOUBLE BREASTED VEST.

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FOOTMAN'S DRESS VEST.

(Plate 74.)

THIS style of dress vest, now only worn by footmen, shows the outline in which all gentlemen's dress vests were cut previous to the introduction of the curved front style now generally worn.

It is finished with a roll collar, and the crease edge of turn being made up straight the front opening when in wear appears of the familiar V shape.

Footman's vests, as the diagram clearly indicates, are made to button higher than does the ordinary dress vest—a feature rendering it necessary to place at least four and sometimes five buttons and holes below the rolls.

There are usually only two pockets placed in waistcoats of this description.

The material from which footman's dress vests are made varies considerably. Sometimes the cloth is the same as that selected for the coatee worn with it, and sometimes it is made of a bold contrasting colour. Scarlet cloth is very frequently selected. The material, however, that is looked upon as the correct one for these garments is described as striped Valencia, a material in which two contrasting colours such as black and yellow, white and red, &c. &c., are arranged in parallel stripes. This material is also used for the dress vests of coachmen, in which cases the vest is cut so that the stripes appear perpendicular, while in the footman's vest, here described, the stripes run *across* the body. As these vests are occasionally washed, eyelet holes are worked in the right side, through which the shanks of the buttons are passed, and secured underneath by rings or patent fasteners. The inner edge of the facing on the right side is turned in and finished without being attached to the fore-part lining, so that opportunity is provided to change the buttons when necessary.

* * * * * *

DRESS VEST (DOUBLE BREASTED).

(Plate 74.)

This is a new style of gentleman's dress vest that during the last season or two has been greatly in demand, its novelty rendering it acceptable to many of the younger school who appreciate variety of styles.

In all its features it is exactly the same as the ordinary dress vest described on page 151, with the exception of the addition of the lapels below the opening.

The style illustrated by the diagram in which the collar ends meet at the bottom when the fronts are buttoned is by far the most general, although another fashion in which the bottom ends of the collar are brought right out to the front edge of the lapel is preferred by many.

The edges like that of the ordinary style dress vest are often finished with tracing.

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WHITE VESTS.

The successful completion of orders for vests made of white drill, or Marcella, is so often a trouble to the beginner that a few words on their general get-up will be of assistance. In the first place as to cut, they are produced as required in either the step collar, no collar, double-breasted, or dress forms, and as the fronts of these vests are not susceptible to working up, they are best cut about a quarter of an inch more from the point Y to Z, than ordinary cloth vests.

In making up, no interlining is used outside of the necessary stays for holes, buttons, and pockets. The cotton used for linings should be shrunk previous to use. Waistcoats of drill are best finished with bound edges, while those of Marcella, plain and fancy, are turned in, the outside against the facing, and "pricked." The pressing off of these vests is a very important feature in the making. To produce a good result the vest should be sprinkled with clean water and rolled up tightly until it becomes generally damp, when a clean (bare) iron is passed lightly over it until it is thoroughly dry. The greatest care must be taken that the linings do not crease under the iron, as the crease thus produced would show through the outside of the waistcoat.

FOOTMAN'S VEST.

MEASURES—

Natural Waist Length	16½ inches.	Breast	18 inches.
Length in Front	25 „	Waist	16 „

Width shoulder measure 27 = 18 scale. Depth shoulder measure 28 = 1 in excess. Opening, 16½ inches.

INSTRUCTIONS FOR DRAFTING.

In this diagram, most of the points are found by divisions of the "width shoulder measure" scale (18).
If shoulder measures have not been taken work from the breast measure, making H, I, and U, V, each half an inch.
This style of vest, opening a little lower, is preferred by many gentlemen for dress wear.

To Form the Back.

Draw lines A, B, C.
B, to D, the natural waist length (16½).
Square with B, D, draw line to front, CC.
D, to E, one inch.
Curve back from B, through E to bottom, F.
F, is 2, inches below E.
B, to G, one-twelfth scale (1½).
G, to C, one-third scale (6).
C, to H, half scale (9).
H, to I, half the difference between shoulder measures (½ inch).
Square with C, I, draw line to J.
Closing seam of back to J, half breast (9) plus ½ inch (9½).
E, to K, half waist measure (8).
Draw line from J through K.
K, to Q, 3 inches.
Q, to R, one inch.
Curve side seam from J, through K to R.
Draw bottom from R, to F.
I, to O, one-third scale plus ½ inch (6½).
B, to M, one-sixth scale less ¼ inch (2¾).
M, to N, ¾ of an inch.
Curve back neck, N, to B.
Draw line from N, to O.
N, towards O, one-third scale (6).
I, to P, one inch.
Curve back shoulder seam, N, to O.
Draw back-scye through O, P, and J.

* * * *

To Form the Fore-part.

Continue line I on back, to S.
S, is one-fourth scale, from I (4½).
S, to T, ½ inch.
Square, with I, T, draw line upward to U.
T, to U, half the scale (9) less ¼ inch (8¾).
U, to V, same as from H to I.
Square with T, V, draw line to W.
W, is the scale (18) from B.
Y, is midway, between V and W.
Y, to Z, ½ of an inch.
Draw line from Z, to O.
Measure the back shoulder seam, N to O (6).
Make front shoulder seam, Z to 1, the same amount less ¾ of an inch (5¼).
T, to 3, one-sixth scale (3).
3, to 4, one-twelfth of scale (1½).
Curve front of scye from 1 through 4 and T to J
Curve front shoulder seam, Y to 1.
AA, is the breast measure (18) plus 2 inches (20) from back seam.
Square with I, S, draw line downwards to BB.
BB, to CC, half the waist measure, plus ½ inch (8½).
Curve line from W through AA, and CC, to bottom.
Measure B to N on back (3), place this amount at Y. and measure downwards to 5, the full length of vest (25) plus ½ inch (25½).
Measure E, to K, place amount obtained at CC, and measure out to 6 the full waist measure (16) plus 1½ inches (17½).
Draw line from J through 6 to bottom.
6, to 7, the same as K, to R, on back.
Draw bottom line from 5, through 7.
7, to 8, one inch.
Draw side seam, from J, through 6 to 8.
Cut away front, at 5, to taste.
The curve of neck is carried down to the point AA.
Arrange opening by measuring from B, to N, placing this amount at Z, and measuring down to the top hole, 1 inch more than the measure of opening (17½).

In all single breasted vests a button catch is allowed on as suggested by the dotted line in front of AA and CC.

* * * * * *

DRESS VEST. (DOUBLE BREASTED.)

[*Measures the same as those of the Single Breasted Dress Vest.*]

A Double Breasted Dress Vest in all its points excepting the arrangement of the lapels is produced exactly the same as the Single Breasted style the instructions for which are given on page 152.

The lapels are formed by simply curving in a line with XX as shown on the diagram.
The top of the lapel is two inches wide and the bottom one and a half inches.
The buttons are placed as far inside the line CC, as the ends of the holes are outside it.
Like all D.B. vests, when the lapels are allowed to grow on, the width of front at AA and CC may be decreased a half inch.

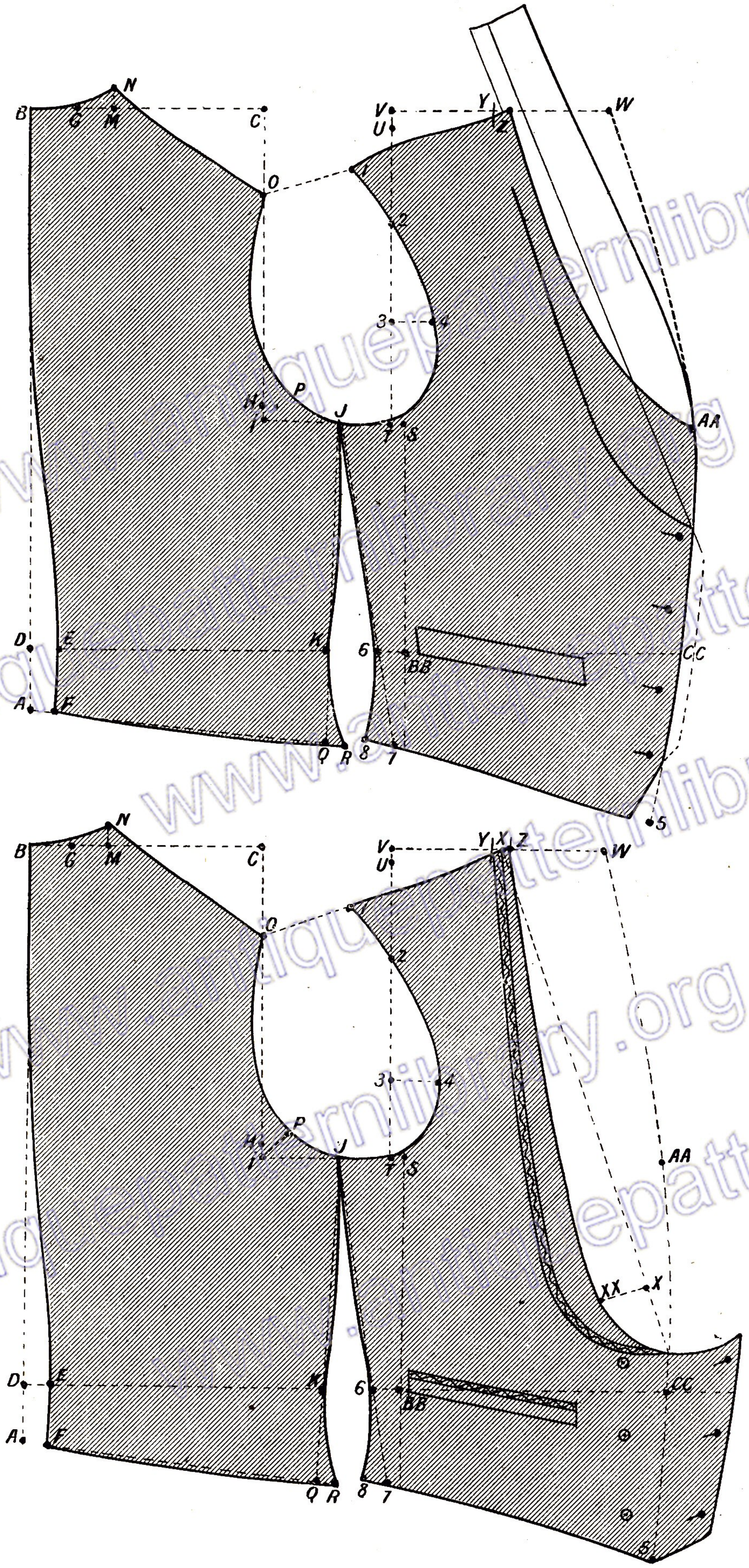
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PLATE 74. I.—FOOTMAN'S VEST. II.—D.B. DRESS VEST.

CLERICAL VESTS.

THE successful making of Clerical vests is a branch of the trade calling for the exercise of a considerable amount of care.

This is particularly so in regard to the arrangement of the step and collar, points upon which the average clergyman has very decided notions, that the tailor if he desires to please, must at once fall in with, as although I know some tailors whose powers of persuasion are such that they can talk the average customer into whatever styles they please, I have never met one who could induce a clergyman to accept a step opening—say, one and seven-eighths of an inch, who was accustomed to wear one measuring one and fifteen-sixteenths.

Not only is the width of step a most important feature, but its correct depth must be ascertained and provided for.

To do this the best plan is to measure downwards from the centre of the back neck to a mark previously made on the front edge at about the third or fourth hole from the top, after which the distance from the mark upwards to the step line is taken. This measure can be applied to the draft in exactly the same direction as it is taken on the body, and is a great aid in securing the proper height of step.

The proper length of neck is also an important matter in this description of garment, as if it is too long the collar will poke away at the sides in a most unsightly fashion; while if it is too short the garment is absolutely unwearable.

To secure this correct length of neck the size of the linen collar worn should always be ascertained, and when fitting on (for the tailor does not live who can always cut Clerical vests to fit without such an operation) the linen collar should always be worn. The neck should be cut half an inch longer than the linen collar. Thus, if the collar worn be 15½ inches, the neck must be cut 16 inches, &c., &c.

* * * * * *

CLERICAL VEST (SINGLE BREASTED).

(Plate 75.)

The style of single breasted Clerical vest shown upon plate 75 is undoubtedly the one in most general use.

It is made up as represented, with a stand collar, opening at the front according to the wish of the wearer. Care should be taken in cutting that the step runs square across, as the tendency is for it to slope downwards at the centre. In the absence of instructions the opening of step may be one inch and a half inch.

Eight holes and buttons are placed down the fronts. The front corners of Clerical vests are not cut off, as in ordinary styles, but are always finished square. This is a special feature that should not be overlooked.

The corners of collar and step must also be square. The edges are turned in, and either single stitched or "bluffed."

The material considered the most appropriate is black broadcloth, but great numbers are now made of black Cheviots or Shetlands.

* * * * * *

THE CASSOCK VEST.

(Plate 75.)

This style of vest which is distinguished by the absence of an opening down the centre of front is one somewhat difficult to produce, that depends for its success mainly upon judicious manipulation.

The vest as an examination of the diagram will disclose, is arranged to button down the side, the left fore-part being cut with a broad lapel growing on from top to bottom, while the right (or under) fore-part is cut away in the direction indicated by the dotted lines.

These vests are sometimes finished at the edge with a fly, and sometimes with holes and buttons in the ordinary way. There are about ten holes at front.

The ends of the collar should—as in all Clerical vests—be arranged to run perfectly perpendicular, or square with the step. A flat "jigger" button should always be sewn inside the neck of the left fore-part, so that when fastened upon a hole worked in the front neck corner of the right fore-part, it keeps the ends of the collar perfectly level.

To keep the left edge short—a somewhat difficult matter—the front is advanced beyond the normal position at the point CC, and is brought back with the aid of V's taken out of the pocket mouths, until a round surface corresponding with the shape of the body is formed. To still further contribute to this effect V's are taken out at the fronts of the arm-holes.

The Cassock vest is either made of black superfine cloth, or Russell, Persian, or Jason cords.

CLERICAL VEST. (SINGLE BREASTED.)

MEASURES—

Natural Waist Length	16½ inches.	Breast	18 inches.
Length in Front	25½ „	Waist	16 „

Width shoulder measure 27 = 18 scale. Depth shoulder measure 28 = 1 in excess. Linen collar, 15 inches.

* * * * * *

INSTRUCTIONS FOR DRAFTING.

In this diagram, most of the points are found by divisions of the "width shoulder measure" scale (18).

If shoulder measures have not been taken work from the breast measure, making H, I, and U, V, each half an inch.

The length of collar must be made up half an inch longer than that of the linen collar.

To Form the Back.

Draw lines A, B, C.
B, to D, the natural waist length (16½).
Square with B, D, draw line to front, CC.
D, to E, one inch.
Curve back from B, through E to bottom, F.
F, is 2 inches below E.
B, to G, one-twelfth scale (1½).
G, to C, one-third scale (6).
C, to H, half scale (9).
H, to I, half the difference between shoulder measures (½ inch).
Square with C, I, draw line to J.
Closing seam of back to J, half breast (9) plus ½ inch (9½).
E, to K, half waist measure (8).
Draw line from J through K.
K, to Q, 3 inches.
Q, to R, one inch.
Curve side seam from J, through K to R.
Draw bottom from R, to F.
I, to O, one-third scale plus ½ inch (6½).
B, to M, one-sixth scale less ¼ inch (2¾).
M, to N, ¾ of an inch.
Curve back neck, N, to B.
Draw line from N, to O.
N, towards O, one-third scale (6).
I, to P, one inch.
Curve back shoulder seam, N, to O.
Draw back-scye through O, P, and J.

* * * *

To Form the Fore-part.

Continue line I on back, to S.
S, is one-fourth scale, from I (4½).
S, to T, ½ inch.
Square, with I, T, draw line upward to U.
T, to U, half the scale (9) less ¼ inch (8¾).
U, to V, same as from H to I.
Square with T, V, draw line to W.
W, is the scale (18) from B.
Y, is midway, between V and W.
Y, to Z, ¾ inch.
Draw line from Z, to O.
Measure the back shoulder seam, N to O (6).
Make front shoulder seam, Z to 1, the same amount less ¾ of an inch (5¼).
T, to 3, one-sixth scale (3).
3, to 4, one-twelfth of scale (1½).
Curve front of scye from 1 through 4 and T to J
Curve front shoulder seam, Z to 1.
AA, is the breast measure (18) plus 2 inches (20) from back seam.
Square with I, S, draw line downwards to BB.
BB, to CC, half the waist measure, plus ½ inch (8½).
Curve line from W through AA, and CC, to bottom.
Measure B to N on back (3), place this amount at Y, and measure downwards to 5, the full length of vest (25½) plus ½ inch (26).
Measure E, to K, place amount obtained at CC, and measure out to 6 the full waist measure (16) plus 1½ inches (17½).
Draw line from J through 6 to bottom.
6, to 7, the same as K, to R, on back.
Draw bottom line from 5, through 7.
7, to 8, one inch.
Draw side seam, from J, through 6 to 8.
The front at 5 must not be cut away.
W, to 18, at front neck, one-sixth breast measure (3).
Arrange opening by measuring from B, to N, placing this amount at Z, and measuring around to X one half of the neck measure.
From X backward to the end of collar must be one-half of the opening required.

[*Take a* V *out at the front of the arm-hole as shown on the diagram.*]

* * * * * *

CLERICAL (CASSOCK) VEST.

[*Measurements the same as the previous Vest.*]

With the exception of the following changes, the Clerical Cassock vest is produced the same as the single breasted style.

From the closing seam of back to AA is 1½ inch more than the breast measure.

From BB to CC is 1½ inch more than a half of the waist measure.

AA, to 19, and CC to 20, are each 6 inches. The top of lapel is formed as diagram.

Cuts are taken out at the pocket openings and front of scyes as indicated.

The under or button side is cut away in the direction suggested by the dotted line, the top at the step being secured underneath with a flat linen button.

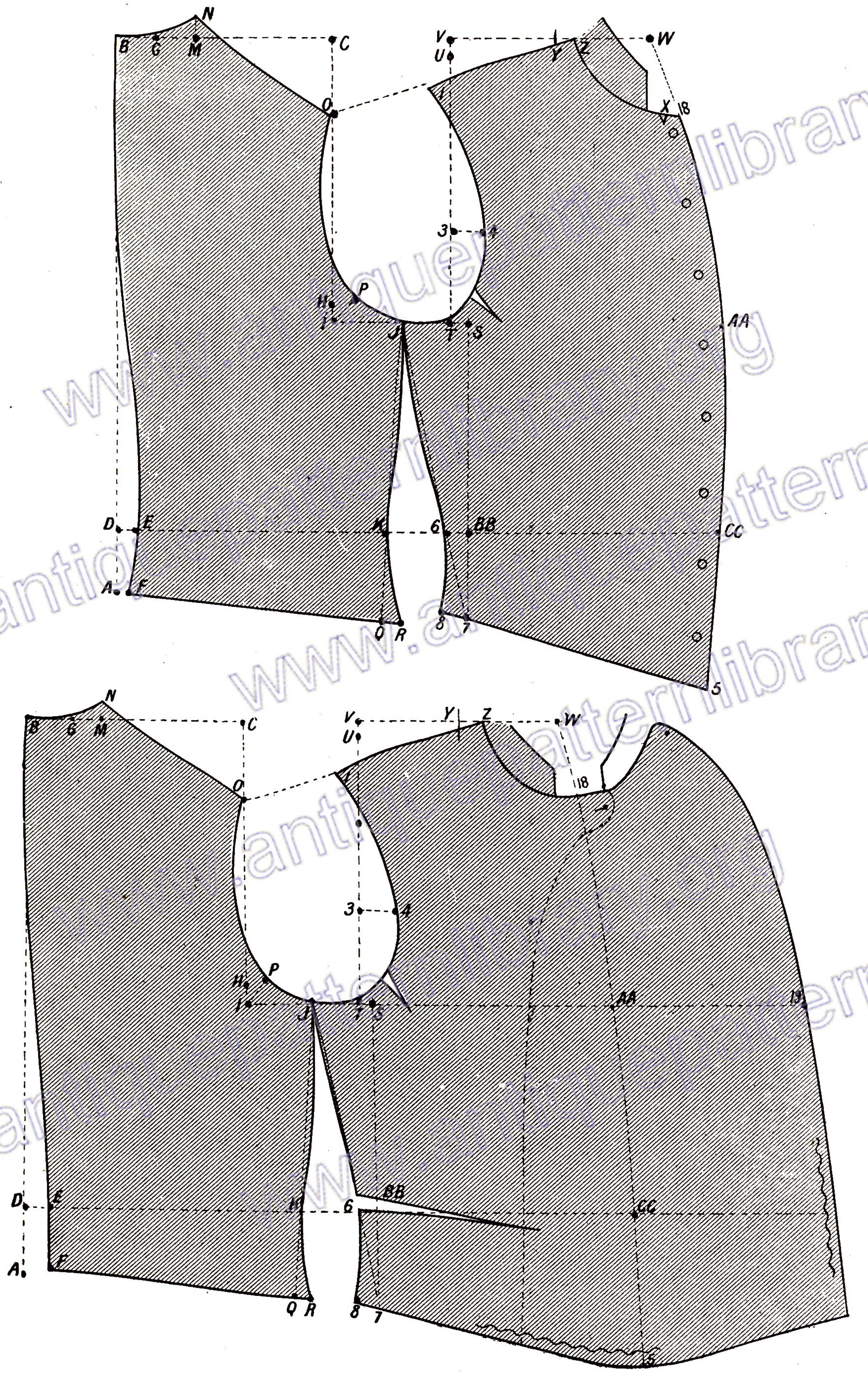
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PLATE 75. I.—S.B. CLERICAL VEST. II.—CASSOCK VEST.

CLERICAL NOTCHED COLLAR VEST.

(Plate 76.)

THE style of Clerical vest opening at the top of its front edges in the shape of a V is one, as described under the heading of Clerical garments, that is frequently worn by clergymen.

The depth of the V or notch at the front is about 2 inches, and care must be taken that the top of the notch does not recede more than about a quarter of an inch out of the centre line.

The length of the step is about one inch, and the collar as made up about the same amount.

The top hole is about two inches below the step. There are either seven or eight holes down the front.

Pockets are placed at the sides in the usual position.

To shorten the neck the point Z is advanced to three-quarters of an inch from Y, while to counteract the ease at front of arm-hole following upon such a change, a short V is taken out about two inches above the point S.

The bottom corner of front, as also those of the notch, step, and collar, are made up square.

The edges are either single stitched or "bluffed."

The material is either black superfine, Cheviot, or Shetland.

* * * * * *

CORPULENT MAN'S VEST.

(Plate 76)

From the full description of the corpulent man's figure, as given in the section treating on coats, the student will be in a position to understand that, as the identically same figure is under consideration, the deviation must naturally be of a similar character.

Thus, as such figures are usually short-necked, it will, in the absence of the shoulder measure, be advisable to assume that no "excess" exists, and as a consequence the bottom of the scye line may be drawn direct from the point H, and the front neck line direct from the point U.

In the absence of the shoulder measures, the working scale, as described for coats, may safely be fixed at the mean figure between the standard quantity 20, and the actual size of the breast as taken on the body. Thus, if the breast measure be 24, the working scale will be 22, as it is the mean quantity between the standard 20 and the first-mentioned amount.

To provide room over the most prominent part of the belly, a curved V is taken out from the side seam to the front tack of the pocket. The edges of this V must be slightly rounded as shown on the diagram, which not only provides room at the spot desired, but also obviates the "bump" that would be produced at its terminating point if the sides were cut quite straight.

While on the subject of this V, I must remind the student that he should always impress upon the workman the advisability of taking a similar shaped V from the fore-part lining.

In corpulent men's vests the crease row should be fairly well drawn in with a bridle, consisting of a piece of linen cut lengthways, as many garments of this kind bulge out at the crease row of turns, despite the most careful cutting.

The front of scyes, too, so frequently stand away at about the point S, that it is advisable to take out short V's in the direction suggested on the diagram.

Previous to quitting the subject of "Corpulent Men's Vests," it may be well to remark that should the cutter desire to omit the curved V running from the pocket mouth to the front tack of the pocket, he will be perfectly safe in doing so, provided that he takes a V from the bottom edge of the vest upwards to the front tack, which will provide the room required over the stomach, and shorten the bottom edge, just the same as the plan previously described.

If no V's are taken out the bottom edge of the vest must be carefully drawn in with stay-tape; the enterlining underneath being worked into the required shape by taking out V's at the most prominent part of the stomach.

In the majority of cases stout men's vests will require a hip puff inserted below the back strap.

NOTCHED COLLAR (CLERICAL) VEST.

Measures.

Natural Waist Length	16½ inches.	Breast	18 inches.
Length in front	25 „	Waist	16 „

Width shoulder measure 27 = 18 scale. Depth shoulder measure 28 = 1 in excess. Linen Collar 15 + ½ = 15½.

* * * * * *

INSTRUCTIONS FOR DRAFTING.

In this diagram, most of the points are found by divisions of the "width shoulder measure" scale (18).

If shoulder measures have not been taken work from the breast measure, making H, I, and U, V, each half an inch.

To Form the Back.

Draw lines A, B, C.
B, to D, the natural waist length (16½).
Square with B, D, draw line to front, CC.
D, to E, one inch.
Curve back from B, through E to bottom, F.
F, is 2 inches below E.
B, to G, one-twelfth scale (1½).
G, to C, one-third scale (6).
C, to H, half scale (9).
H, to I, half the difference between shoulder measures (½ inch).
Square with C, I, draw line to J.
Closing seam of back to J, half breast (9) plus ½ inch (9½).
E, to K, half waist measure (8).
Draw line from J through K.
K, to Q, 3 inches.
Q, to R, one inch.
Curve side seam from J, through K to R.
Draw bottom from R, to F.
I, to O, one-third scale plus ½ inch (6½).
B, to M, one-sixth scale less ¼ inch (2¾).
M, to N, ¾ of an inch.
Curve back neck, N, to B.
Draw line from N, to O.
N, towards O, one-third scale (6).
I, to P, one inch.
Curve back shoulder seam, N, to O.
Draw back scye through O, P, and J.

* * * *

To Form the Fore-part.

Continue line I on back, to S.
S, is one-fourth scale, from I (4½).
S, to T, ½ inch.
Square with I, T, draw line upwards to U.
T, to U, half the scale (9) less ¼ inch (8¾).
U, to V, same as from H, to I.
Square with T, V, draw line to W.
W, is the scale (18) from B.
Y, is midway between V and W.
Y, to Z, ¾ inch.
Draw line from Z, to O.
Measure the back shoulder seam, N, to O (6).
Make front shoulder seam, Z, to 1, the same amount less ¾ of an inch (5¼).
T, to 3, one-sixth scale (3).
3, to 4, one-twelfth of scale (1½).
Curve front of scye from 1 through 4, and T, to J.
Curve front shoulder seam, Z, to 1.
AA, is the breast measure (18) plus 2 inches (20) from back seam.
Square with I, S, draw line downwards to BB.
BB, to CC, half the waist measure, plus ½ inch (8½.)
Curve line from W through AA, and CC, to bottom.
Measure B to N on back (3), place this amount at Z, and measure to 18 half full length of neck (7¾).
18 is one-sixth below the point W. Mark the top of notch a quarter of an inch inside the point 18, and allow the step to be about 1 inch wide. The top hole is about 2 inches below the point 18.
Measure E, to K, place amount obtained at CC, and measure out to 6 the full waist measure (16) plus 1½ inches (17½).
Draw line from J through 6 to bottom.
6, to 7, the same as K, to R, on back.
Draw bottom line from 5, through 7.
7, to 8, one inch.
Draw side seam, from J, through 6 to 8.

* * * * * *

CORPULENT MAN'S VEST.

Breast measure, 21. Waist, 22. Width shoulder measure 30 = 20 scale. Depth shoulder measure, 30, no difference.

The vest outline, like that of the coat for the corpulent figure is favourably influenced by the shoulder measures. The general working is the same as the ordinary sizes with the following exceptions.

The point CC is one inch more than half the waist measure from BB.

There being no difference in the shoulder measures, the bottom of scye line is drawn from H.

The position of neck line is drawn from U to W, consequent upon the shoulder measures being equal.

A V is taken out from the pocket mouth to provide room for the belly.

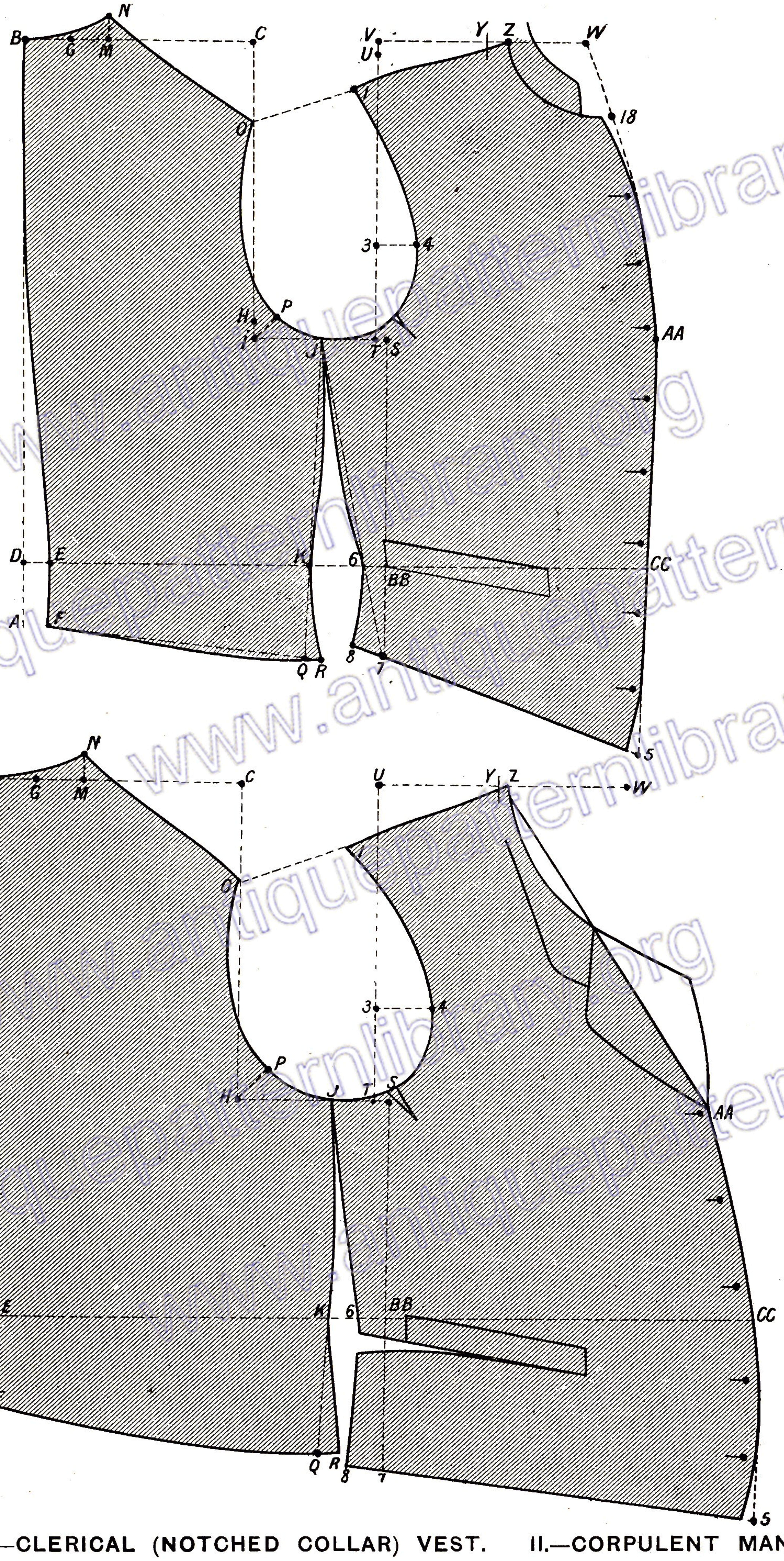
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PLATE 76. I.—CLERICAL (NOTCHED COLLAR) VEST. II.—CORPULENT MAN'S VEST.

COACHMAN'S SLEEVE VEST.

SLEEVED vests for coachmen and grooms are garments that, of late years, seem to be much less patronised than they formerly were—a fact not at all displeasing to the general run of tailors, who, apart from the increased cost of production such a style entailed, often encountered great difficulties in meeting the conflicting requirements of the wearers.

Above and beyond all things in such garments the production of ease for movement is the primary consideration.

The vest is worn as a working garment, and the work being of a nature calling for the exercise of some vigorous arm movements, it naturally follows that if due provision be not made the waistcoat will burst at the points upon which the strain would come.

I at one time was engaged as cutter at a firm doing a large amount of livery orders, and the number of sleeve vests (made by tailors who had evidently had but little livery experience) that I saw the vest cutter put new sleeves in, taught me a lesson that, at the commencement of my career, was a valuable one.

The difficulty encountered mainly centres upon the much disputed sleeve problem. It is a very simple matter, and one that occurs to the merest novice in cutting, to enlarge the scye of the vest, so that additional room is provided for the arm movements, but the infusion of the necessary changes in the sleeve, to provide for the unusually large scye formation is a task that often puzzles the wisest sartorial heads.

In connection with this subject I would recommend the pupil to closely study the remarks and illustration descriptive of the sleeve problem given upon previous pages, as the intelligent mastery of the principles there promulgated will go far to indicate the direction in which the required changes should be introduced.

Apart, however, from such instructions, the plan given on the Vest page will be found to produce a good hanging easy sleeve, with all the necessary room provided at the positions required.

The sleeve and sleeve linings are made up as one—that is, they are seamed together in the one sewing at both the hind-arm and fore-arm seams.

The sleeve hands, as finished, are about 5 inches wide.

A short slit about 2½ inches long is arranged at the bottom of the hind-arm seam, and in this slit a button-hole is worked. This arrangement permits of the sleeve-hand being opened and turned upwards, should the wearer so desire.

Coachmen's vests are usually cut longer at the front and sides than the ordinary styles. A man whose ordinary front length of vest would be—say, 25 inches, would, for the style under consideration, demand a length of at least 27 inches.

To check the tendency to the tightness over the hips that follows the increased length, slits or "vents" are left at the bottom of the side seams.

The front edges are secured with seven or eight holes and buttons, and—needless to say—the buttons should be sewn on firmly.

The vest, including the sleeves, is lined with grey Silesia. The outside part of the sleeves is made of Silesia matching the fore-parts in colour. The two cross pockets inserted are protected by flaps.

The turns are finished in the roll-collar form, and the opening is always high.

IF THE MATERIAL IS OF PLAIN CLOTH,

the edges are turned in and either stitched singly on the edge or "bluffed." The facing is felled upon the turn-in of edge.

IF THE MATERIAL IS STRIPED VALENCIA,

the stripes are arranged to appear perpendicular, and the fronts and facings are turned in one against the other and stitched singly on the edge. Eyelet holes are placed in the right forepart so that the buttons can be easily changed.

IF THE MATERIAL IS TWEED,

the vest is finished in all respects the same as above described, with the exception that the edges are swelled.

This description of vest is usually finished at the back with strings instead of the ordinary form of back strap and buckle.

COACHMAN'S SLEEVED VEST.

MEASURES—

Natural Waist Length	16½ inches.	Breast	18 inches.
Length in Front	27 „	Waist	16 „

Width shoulder measure 27 = 18 scale. Depth shoulder measure 28 = 1 in excess. Opening, 10 inches.

* * * * * *

INSTRUCTIONS FOR DRAFTING.

If shoulder measures have not been taken work from the breast measure, making H, I, and U, V, each half an inch

To Form the Back.

Draw lines A, B, C.
B, to D, the natural waist length (16½).
Square with B, D, draw line to front, CC.
D, to E, one inch.
Curve back from B, through E to bottom, F.
F, is 3 inches below E.
B, to G, one-twelfth scale (1½)
G, to C, one-third scale (6).
C, to H, half scale (9).
H, to I, half the difference between shoulder measures (½ inch).
Square with C, I, draw line to J.
Closing seam of back to J, half breast (9) plus ½ inch (9½).
E, to K, half waist measure (8).
Draw line from J through K.
K, to Q, 4 inches.
Q, to R, one inch.
Curve side seam from J, through K to R.
Draw bottom from R, to F.
I, to O, one-third scale plus ½ inch (6½).
B, to M, one-sixth scale less ¼ inch (2¾).
M, to N, ¾ of an inch.
Curve back neck, N, to B.
Draw line from N, to O.
N, towards O, one-third scale (6).
I, to P, one-twelfth plus ¼ inch (1¾).
Curve back shoulder seam, N, to O.
Draw back-scye through O, P, and J. Do not curve inside the line C, H.

* * * *

To Form the Fore-part.

Continue line I on back, to S.
S, is one-fourth scale, from I (4½).
S, to T, ½ inch.
Square, with I, T, draw line upward to U.
T, to U, half the scale (9) less ¼ inch (8¾).
U, to V, same as from H to I.
Square with T, V, draw line to W.
W, is the scale (18) from B.
Y, is midway, between V and W.
Y, to Z, ¾ of an inch.
Draw line from Z, to O.
Measure the back shoulder seam, N to O (6).
Make front shoulder seam, Z to 1, the same amount less ½ of an inch (5½).
T, to 3, one-sixth scale (3).
3, to 4, one-twelfth of scale (1½).
Curve front of scye from 1 through 4 and T to J
Curve front shoulder seam, Z to 1.
AA, is the breast measure (18) plus 2 inches (20) from back seam.
Square with I, S, draw line downwards to BB.
BB, to CC, half the waist measure plus ¾ of an inch (8¾).
Curve line from W through AA, and CC, to bottom.
Measure B to N on back (3), place this amount at Y, and measure downwards to 5, the full length of vest (27) plus ½ inch (27½).
Measure E, to K, place amount obtained at CC, and measure out to 6 the full waist measure (16) plus 2 inches (18).
Draw line from J through 6 to bottom.
6, to 7, the same as K, to R, on back.
Draw bottom line from 5, through 7.
7, to 8, one inch.
Draw side seam, from J, through 6 to 8.
Round front at bottom as diagram.
W, to 18, at front neck, one-sixth breast measure (3).
Arrange opening by measuring from B, to N, placing this amount at Z, and measuring down to the top hook, 1 inch more than the measure of opening.

* * * * * *

TO FORM THE SLEEVE.

Draw construction line X, to X. X, to A, half an inch more than from T, to the point at which the arm-hole crosses the line V, T (5½).

B and C are squared with X, A. A, to C, one fourth of scale (4½). A, to B, same as I, to T, on fore-part, plus the amount that the scye is advanced beyond the normal point, S. The fore-arm is squared down from the normal point, B. Measure the width of back from closing seam to back pitch. Place this amount at C, and measure upwards to D, one half of scale (9). D, to E, one-ninth of scale (2). Hollow fore-arm seam 1½ inch, and let the bottom project at G, one inch. Make the width of sleeve hand about 5 inches. Curve hind-arm from three-quarters of an inch outside E, round the elbow point, H, to the bottom. The top of the underside sleeve is but slightly hollowed

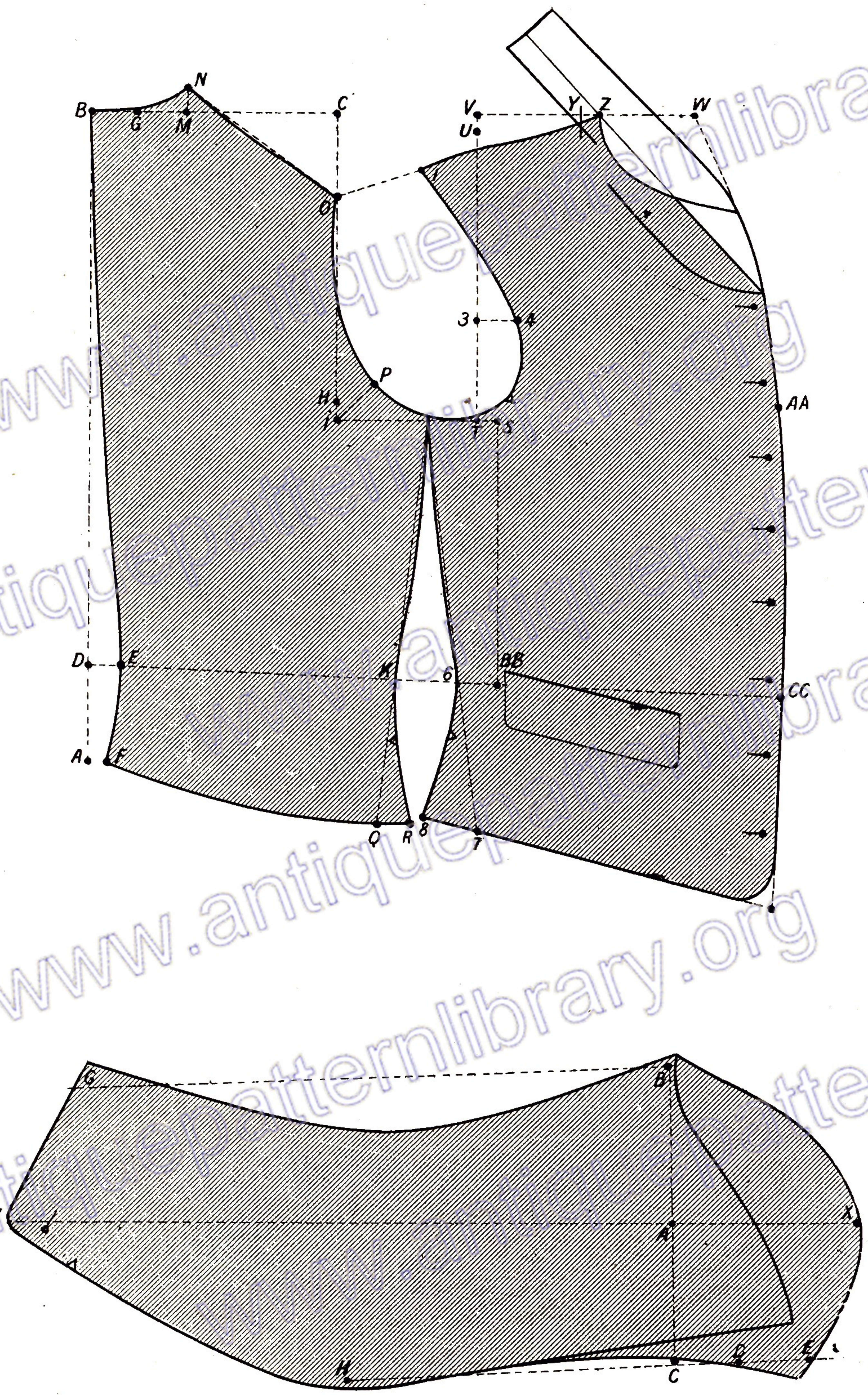
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PLATE 77.—COACHMAN'S SLEEVED VEST.

FULL DRESS AND STATE LIVERY VEST.

THE making of Livery vests differs but little from the ordinary styles. The chief care must be devoted to the correct arrangement of the various details such as position of pockets, holes, and buttons, shape of the flaps, &c., &c.

The edges are usually made up to correspond with those of the coat, whether plain, piped, or laced.

When stand collars are worn, stiffening in the form of a strip of buckram should be put through them; and as buckram is usually put through all stand collars, whether the garments be military, naval, clerical, or diplomatic, perhaps it will be well to afford the student information as to how this buckram is introduced and worked up in the collar.

HOW BUCKRAM IS INSERTED IN COLLARS.

The buckram must first be cut to the exact shape and length, the collar is intended to be when finished. It is next laid smoothly upon the outside, which is a quarter of an inch large all round, and should previously be well shrunk under a damp rag, and entirely covered with a strip of damp Silesia. A warm iron is next passed over the Silesia, during which process the collar must be curved into the position it will assume when on the body, which has the effect of pressing the three materials into a solid body, after which the edges of the Silesia are pared level with the buckram at the top and ends, but it is allowed to reach to the bottom edge of the collar, as it is best sewn in with the collar seam. The projecting edges of the outside collar, at the top and ends, are next turned in by the iron, level with the buckram. The collar may now be lined, keeping the lining tight in the length so that it will not fold into creases in wear.

IF THE STAND COLLAR IS LACED the outside collar must not be pressed on the buckram, as the effect of the hot iron would be to turn the lace black in wear. In this case the buckram is pressed on the Silesia alone, after which it is basted on the outside collar and firmly secured with stitches through the whole.

* * * * * *

LIVERY FULL DRESS VEST.

(Plate 78.)

The diagram illustrating the full dress vest conveys a very clear idea of the form in which these garments are produced.

The front row of turn is cut in the ordinary no collar form, and the bottom of front cut long and in the sloping direction shown on diagram.

The bottom button should not be brought lower than depicted on the diagram.

In this style of vest there are always pointed flaps, under the corners of which crest buttons are frequently sewn.

The opening of the pocket mouth is arranged at the top edge of the flap.

The edges are often piped with cloth matching the piping and facings of the coat.

The material is usually the same as that selected for the coat, although sometimes a contrasting colour is preferred. Yellow, or white cloth vests, with green, or blue coats, are very frequent combinations.

* * * * * *

LIVERY STATE DRESS VEST.

(Plate 78.)

The State Dress Vest worn as Livery in its general outline is the same as the full dress style above described.

The most striking feature is the lavish display of gold or silver lace, around the edges and pockets.

No definite instruction can be given regarding this lace, as no two liveries are alike in the ornamentation.

Sometimes the lace consists of a narrow strip about half an inch wide, and sometimes of a broader one, three quarters of an inch, or even an inch wide.

A row of buttons is sometimes plugged on at the side of the lace down the left edge, but this is a rather unusual arrangement.

The edges being laced the fronts must be finished with hooks and eyes the same as a military mess vest, and a cloth button catch is sewn on the right fore-part.

The flaps are pointed and laced to correspond with the edges. A button is sewn under each corner of the flap

FOOTMAN'S FULL DRESS VEST.

MEASURES—

Natural Waist Length	16½ inches.	Breast	18 inches.
Length in Front	27½ „	Waist	16 „

Width shoulder measure 27 = 18 scale. Depth shoulder measure 28 = 1 in excess. Opening, 17 inches.

* * * * * *

INSTRUCTIONS FOR DRAFTING.

In this diagram, most of the points are found by divisions of the "width shoulder measure" scale (18).

If shoulder measures have not been taken work from the breast measure, making H, I, and U, V, each half an inch.

To Form the Back.

Draw lines A, B, C.
B, to D, the natural waist length (16½).
Square with B, D, draw line to front, CC.
D, to E, one inch.
Curve back from B, through E to bottom, F.
F, is 2 inches below E.
B, to G, one-twelfth scale (1½).
G, to C, one-third scale (6).
C, to H, half scale (9).
H, to I, half the difference between shoulder measures (½ inch).
Square with C, I, draw line to J.
Closing seam of back to J, half breast (9) plus ½ inch (9½).
E, to K, half waist measure (8).
Draw line from J through K.
K, to Q, 3 inches.
Q, to R, one inch.
Curve side seam from J, through K to R.
Draw bottom from R, to F.
I, to O, one-third scale plus ½ inch (6½).
B, to M, one-sixth scale less ¼ inch (2¾).
M, to N, ¾ of an inch.
Curve back neck, N, to B.
Draw line from N, to O.
N, towards O, one-third scale (6).
I, to P, one inch.
Curve back shoulder seam, N, to O.
Draw back-scye through O, P, and J.

* * * *

To Form the Fore-part.

Continue line I on back, to S.
S, is one-fourth scale, from I (4½).
S, to T, ½ inch.
Square, with I, T, draw line upward to U.
T, to U, half the scale (9) less ¼ inch (8¾).
U, to V, same as from H to I.
Square with T, V, draw line to W.
W, is the scale (18) from B.
Y, is midway, between V and W.
Y, to Z, ½ of an inch.
Draw line from Z, to O.
Measure the back shoulder seam, N to O (6).
Make front shoulder seam, Z to 1, the same amount less ¾ of an inch (5¼).
T, to 3, one-sixth scale (3).
3, to 4, one-twelfth of scale (1½).
Curve front of scye from 1 through 4 and T to J
Curve front shoulder seam, Y to 1.
AA, is the breast measure (18) plus 2 inches (20) from back seam.
Square with I, S, draw line downwards to BB.
BB, to CC, half the waist measure plus ½ an inch (8½).
Curve line from W through AA, and CC, to bottom.
Measure B to N on back (3), place this amount at Y, and measure downwards to 5, the full length of vest (27½) plus ½ inch (28).
Measure E, to K, place amount obtained at CC, and measure out to 6 the full waist measure (16) plus 1½ inches (17½).
Draw line from J through 6 to bottom.
6, to 7, the same as K, to R, on back.
Draw bottom line from 5, through 7.
7, to 8, one inch.
Draw side seam, from J, through 6 to 8.
Cut away front, at 5, to shape of diagram.
Arrange opening by measuring from B, to N, placing this amount at Z, and measuring down to the top hook, 1 inch more than the measure of opening.
The back neck strap is sewn into the curve of neck below the point Z.

* * * * * * * *

STATE VEST.

(*Measures same as Full Dress Style.*)

With the exception that the opening of the front is carried a little higher, and that the neck is finished with a stand collar, this vest is the same in outline as described for the Full Dress style.

The ends of the collar, it will be noticed, do not meet at the front, as the edges of the fronts are cut away from the point AA upwards, to display the shirt front and neck-tie. A stand-up linen collar is always worn with this outfit. The distance that the top of front is from the line W, AA, is 1½ inch.

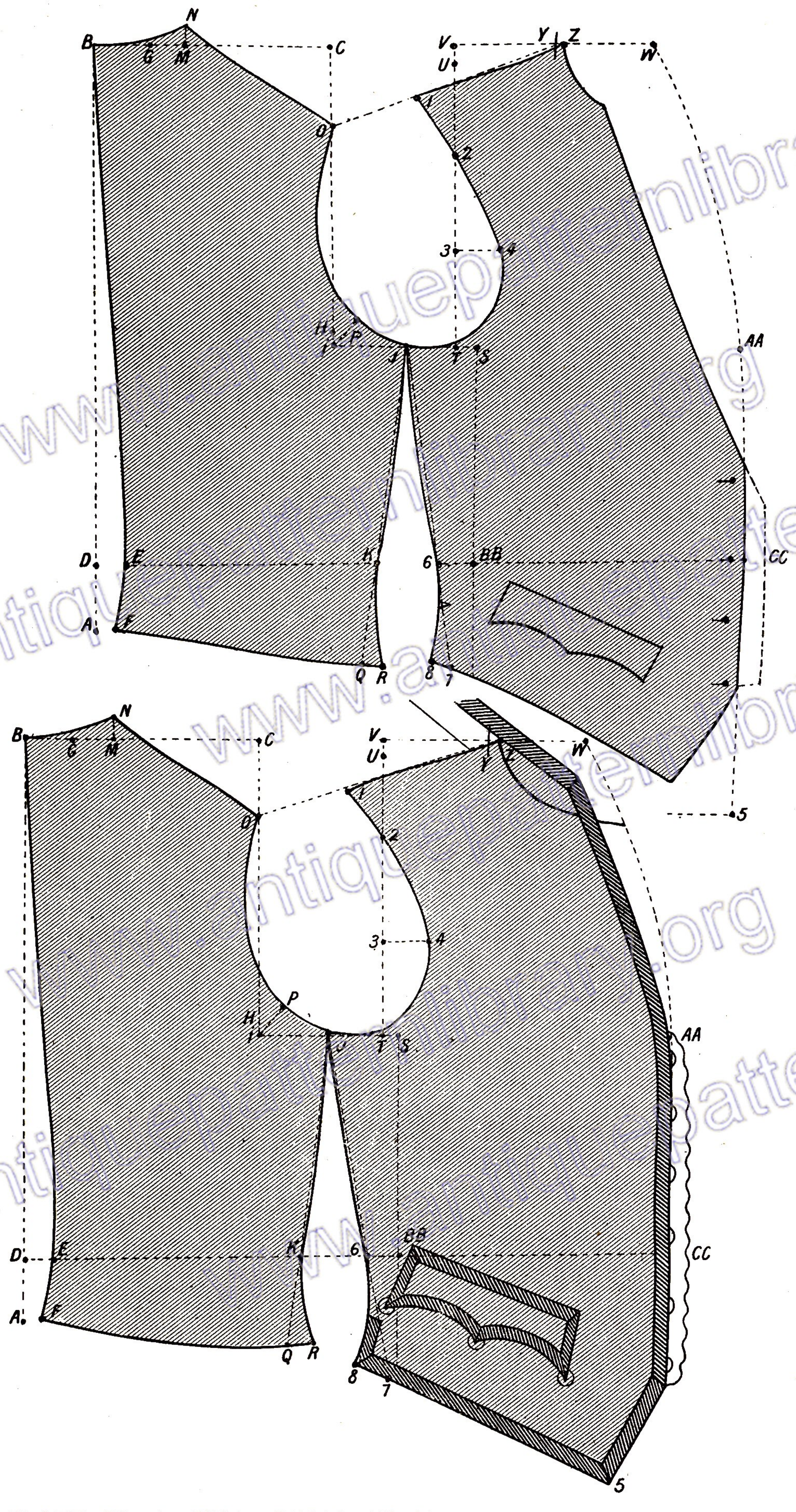
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PLATE 78. I.—FULL DRESS VEST. II.—STATE LIVERY VEST.

MESS VESTS.

INFANTRY.

THE cutting of Mess vests is a task that many tailors who do not undertake to make the more complicated descriptions of military garments are frequently called upon to perform.

This is not at all a difficult undertaking, as the outline of the Infantry Mess vest is, according to the latest regulations, exactly the same as that worn for dress purposes by the ordinary civilian. This fact brings the garment at once within the range of the ordinary tailor's resources, and as a consequence detracts from the business of the regular military tailor.

The colour of the cloth used for Mess vests in line regiments varies according to the wish (or whims) of the commanding officer. As a result there is nothing like general uniformity.

Some are made of white kerseymere, some of blue cloth, some scarlet. Some are of white drill with eyelet holes for button shanks. The buttons are small size gilt, usually mounted in silver.

Below the turn there are either three or four buttons, according to regimental regulations.

The opening of the front is usually about 18 inches, and the crease now is scooped out in the **U** shape of the ordinary dress vest. In most regiments the fronts are finished with a laid-on roll collar, but in some corps the collar is omitted and the front curves made up plain.

Two ordinary "welt" pockets are inserted at the side.

The back is made of alpaca matching in colour the cloth used for the foreparts. The vest is lined with plain white or cream coloured lining.

The back strap and buckle are frequently (and wisely) omitted from Mess vests.

The vest should be cut short over the hips so that it will not show below the curved Mess jacket.

* * * * * *

INFANTRY WASHING VEST.

Included in the outfit of an officer of a line regiment are white washing vests, cut on exactly the same lines as the one above described. The shanks of the buttons are passed through eyelet holes and secured under the front facing with rings or patent fasteners.

* * * * * *

MESS VEST.

CAVALRY, ARTILLERY, OR ENGINEERS.

The Mess vest worn by the cavalry regiments is the same shape as worn by the Royal Engineers and Artillery. The material is scarlet cloth.

The vest fastens up to the neck with brass hooks and eyes, 1¼ inch apart. The eyes are sewn on the right forepart and the hooks on the left.

A row of gilt studs is placed down the left edge from collar seam to bottom.

A row of gold lace of regimental pattern is placed all round the edges, including the collar, and a row of tracing braid in fancy looped designs is placed inside the lace. (The Royal Engineer vests have no tracing inside the edge of lace.)

The pockets are inserted in the curved direction, and are traced at top and bottom edges, a crow's foot with eyes at each end, and corresponding designs at the centre of the top and bottom edges.

A strip of cloth, on the double, is inserted at the back of the eyes on the right side, and forms a button catch about five-eighths of an inch wide when finished.

The back is made of scarlet alpaca. The linings are either white, cream, or fawn coloured.

The diagram on plate 79 *shows the lace design of the Royal Engineers.*

MILITARY MESS VEST.

(INFANTRY.)

MEASURES—

Natural Waist Length ... ... 16½ inches.
Length in Front (matching Jacket) ... 24 „
Breast ... ... 18 inches.
Waist ... ... 16 „

Width shoulder measure 27 = 18 scale. Depth shoulder measure 28 = 1 in. excess. Opening, 18 inches.

* * * * * *

INSTRUCTIONS FOR DRAFTING.

If shoulder measures have not been taken work from the breast measure, making H, I and U, V each ½ inch.

To Form the Back.

Draw lines A, B, C.
B to D, the natural waist length (16½).
Square with B, D, draw line to front, CC.
D to E, 1 inch.
Curve back from B through E to bottom, F.
F is 1 inch below E.
B to G, one-twelfth scale (1½).
G to C, one-third scale (6).
C to H, half scale less ½ inch (8½).
H to I, half the difference between shoulder measures (½ inch).
Square with C, I, draw line to J.
Closing seam of back to J, half breast (9) plus ½ inch (9½).
E to K, half waist measure (8).
Draw line from J through K.
K to Q, 1½ inch.
Q to R, ½ inch.
Curve side seam from J through K to R.
Draw bottom from R to F.
I to O, one-third scale plus ½ inch (6½).
B to M, one-sixth scale less ¼ inch (2¾).
M to N, ¾ inch.
Curve back neck, N to B.
Draw line from N to O.
N towards O, one-third scale (6).
I to P, 1 inch.
Curve back shoulder seam, N to O.
Draw back scye through O, P and J.

* * * *

To Form the Forepart.

Continue line I on back to S.
S is one-fourth scale from I (4½).
S to T, ½ inch.
Square with I, T, draw line upward to U.
T to U, half scale (9) less ¼ inch (8¾).
U to V, same as from H to I.
Square with T, V, draw line to W.
W is the scale (18) from B.
Y is midway between V and W.
Y to Z, ¾ inch.
Draw line from Z to O.
Measure the back shoulder seam, N to O (6).
Make front shoulder seam, Z to 1, the same amount.
T to 3, one-sixth scale (3).
3 to 4, one-twelfth scale (1½).
Curve front of scye from 1 through 4 and T to J.
Curve front shoulder seam, Y to 1.
AA is the breast measure (18) plus 1½ inches (19½) from back seam.
Square with I, S, draw line downwards to BB.
BB to CC, half the waist measure (8).
Curve line from W through AA and CC to bottom.
Measure B to N on back (3), place this amount at Y, and measure downwards to 5, the full length of vest (24) plus ½ inch (24½).
Measure E to K, place amount obtained at CC, and measure out to 6 the full waist measure (16) plus 1 inch (17).
Draw line from J through 6 to bottom.
6 to 7, the same as K to R, on back.
Draw bottom line from 5 through 7.
7 to 8, 1 inch.
Draw side seam from J through 6 to 8.
Arrange opening by measuring from B to N, placing this amount at Z, and measuring down to the top hole, ½ inch more than the measure of opening.

* * * * * *

CAVALRY MESS VEST.

(Measures same as those of the Infantry Vest with the addition of the size of linen collar.)

As the distinction between the infantry and cavalry mess vest is confined to the front of the neck (the latter fastening right up to the top) it will be recognised that but few changes need be made in the working.

The changes consist in advancing the neck point from Y to Z ¾ inch, sinking the front of the neck curve one-sixth below the point W, and making neck to measure taken, plus ½ inch. Thus neck, 15 size as cut, 15½. Cutting the sides too long must be avoided, so that the vest will not show below the jacket.

Cavalry Mess Vests are finished at the front edges with hooks and eyes.

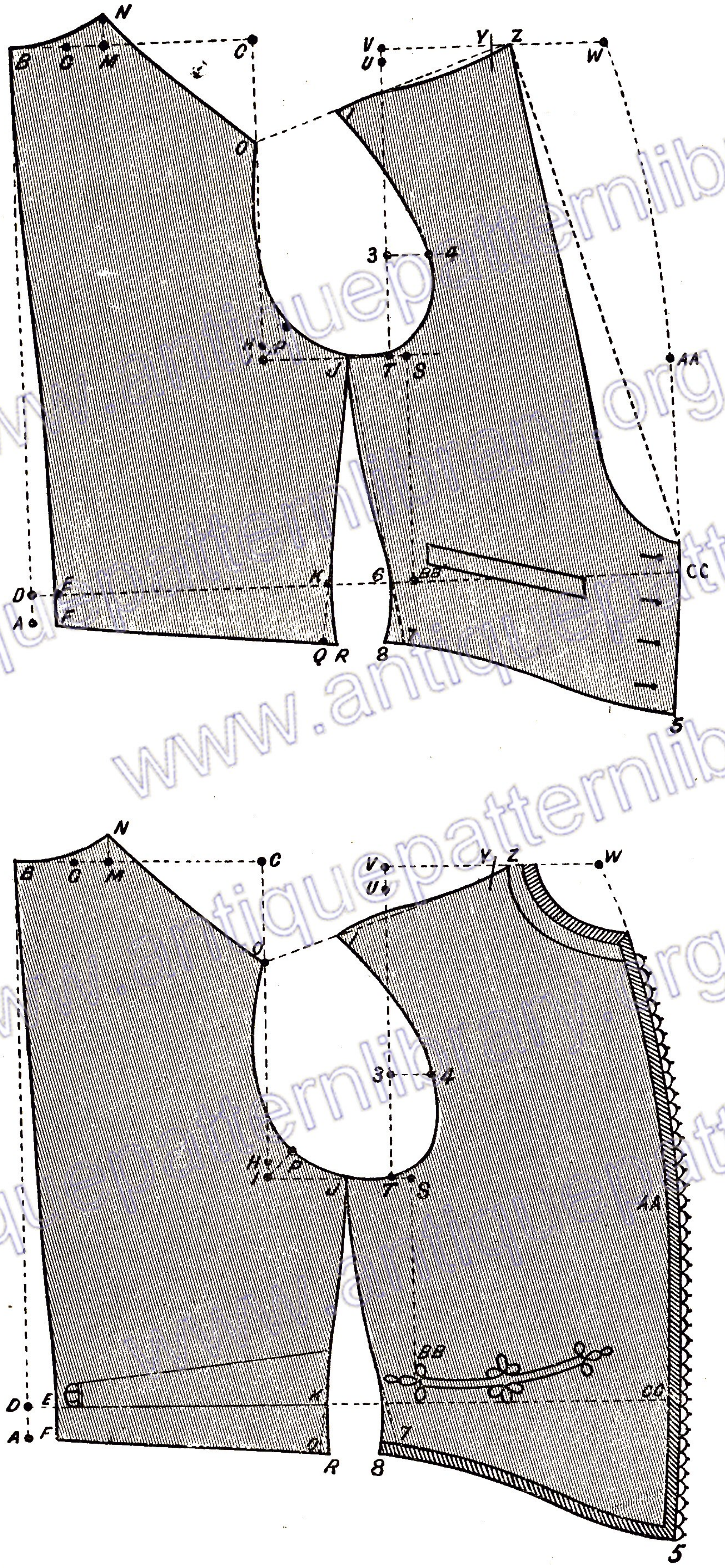
N
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PLATE 79. I.—INFANTRY MESS VEST. II.—CAVALRY MESS VEST.

TROUSERS AND BREECHES CUTTING.

"What is this life with its pleasures or ease
To the dandy whose trousers *will* bag at the knees?"—*Anon.*

THORNTON'S SECTIONAL SYSTEM,

IN ITS SPECIAL RELATION TO THE

FORMATION OF THE LOWER BODY

AS ILLUSTRATED

BY TAILORS' TROUSERS MODELS FOR PROPORTIONATE & DISPROPORTIONATE FIGURES

FROM AN

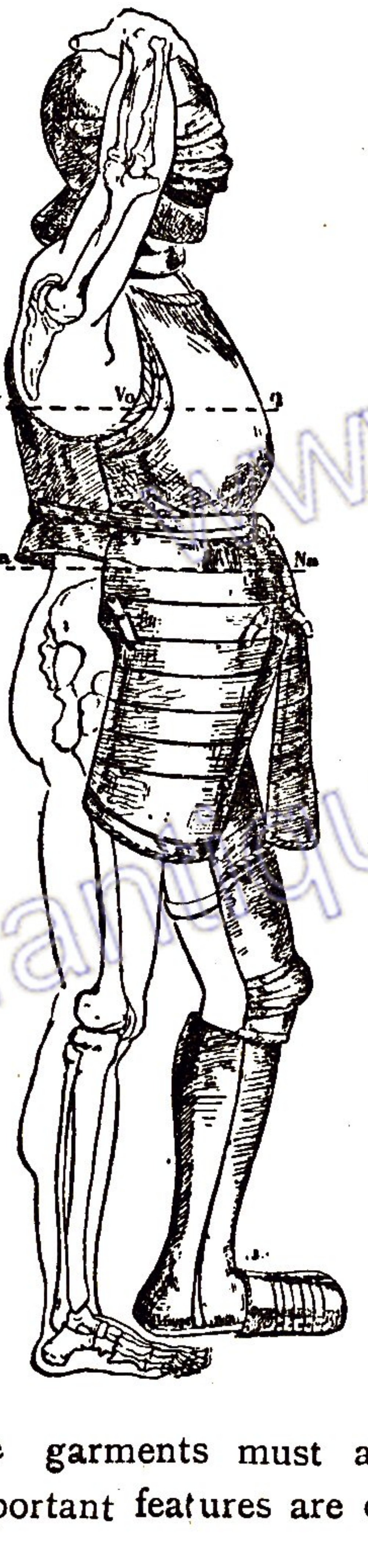
ARTISTICAL AND ANATOMICAL STANDPOINT,

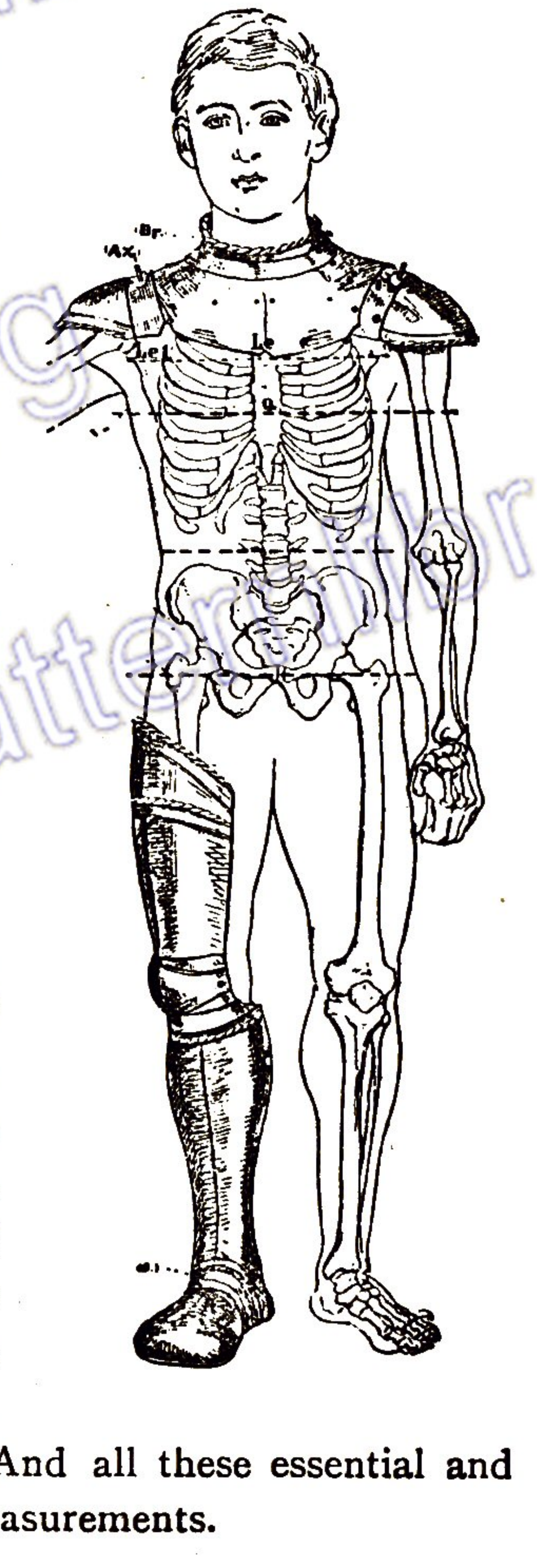
By DR. L. PFEIFFER, of Weimar.

Reproduced from No. 8 of the Official Journal of the Medical Association of Thuringen, 1897. Printed and Published by R. Wagner & Son, Weimar, 1897.

[Translator's Note.—The pamphlet under the above heading, a translation of which follows, is probably the most unique and remarkable testimonial ever bestowed upon any work on garment cutting. For many years a certain school of tailors have been quoting medical works on anatomy, etc., for the purpose of supporting their theories on cutting. On this occasion the position is exactly reversed, for here we have a learned doctor of considerable repute actually holding up the book of a tailor as an authority and guide for the scientific investigation of his brothers in the faculty. Dr. Pfeiffer, in his researches has, he states, examined all the leading works on garment cutting published in Europe, and the fact that he finds the English method of Mr. J. P. Thornton most conformable to his scientific requirements is surely a great honour, not only to its ingenious author, but also to the English tailoring profession in general.]

IN the classical literature of the medical profession a theme such as that here considered is not to be found, although, as I will endeavour to demonstrate, its consideration may repay the perusal of my colleagues in the medical world.





The medical man, from time to time, is called upon to carefully measure various portions of the body, and this operation is sometimes performed in a manner likely to create confusion.

Has it ever occurred to my readers to study the mysterious manipulations of the intelligent tailor when engaged in measuring the body for a new coat or maybe a new trousers? Has it ever been considered that the cutter, to obtain his object, does not depend upon one or two uncertain measures, but in a methodical and scientific fashion secures all the necessary dimensions that enable him to produce an outline, *in the plane*, that is adapted to accurately cover the undulating formation of the body? Well, possibly not. Now the author, after many years' consideration of this subject, has arrived at the conviction that those engaged in the tailoring trade have a more considerable practical knowledge of the science of anatomy and general formation of the body than doctors, anatomists or artists have hitherto realised.

Will my readers be surprised to learn that these artists in measurements possess a truer knowledge of form and of the relative proportions of the body, both normal and abnormal, than does—say the vast majority of our sculptors? The privileges, indeed, of the latter in *idealising* his subject is not quite debarred from the tailor. But his production of garments must be constructed to strictly and minutely agree with the natural size and form. They must not destroy the beauties of the form, while concealing its defects or deformities. The garments must also provide *room for movement* in the back, arms and legs. And all these essential and important features are carried out by the thoughtful tailor with comparatively few measurements.

Let the sceptic who approaches the consideration of this paper in a mood less serious than the subject commands accompany me, in imagination, into some of the historical art museums while we examine some of the works of art contained within them. Let us examine the XVI. century suit of armour illustrated by Fig. 1, which, by the way, I have placed upon a living man whom I have had photographed in the position shown, and by way of appendix have drawn in his skeleton. Will you please notice how ingeniously this rigid covering has been adapted to provide for all the movements of the limbs. Notice how carefully the base of the helmet has been adjusted for movement. It actually revolves in a groove upon the gorget. There is a very large opening at the joint of the arm to allow for the expansion of the muscles of the chest. At the point Y O in Fig. 1, the most prominent part of the shoulders, a number of movable greaves are fitted—a very important point to observe in estimating the shape and movement of the figure. The ironmaster or smith protects all these existent gaps in the armour by adjusting pieces of chain armour beneath them.

See also (by Fig. 2) how the movements of the spine are provided for below the point Q, as in the ordinary waistcoat now generally worn. See how provision is made for unconstrained movements at the elbow, at the hand, at the knees, at the toes. Everywhere, the problem faced is the provision of room for the expansion of the joints.

Be it noticed the great difficulty that has been surmounted in providing for the shoulder between the points Br and Ax (Fig. 2). On this small part of the shoulder, the section upon which a porter can carry his hundred-weight load without dislocating or injuring the underlying vital parts, see how strength and flexibility have been provided in the armour covering. Starting from the shoulder bones (Ax), the arm protectors project. At each movement of the arm the point Ax pivots the whole of the upper part of the arm protector.

Now, it is just at this point that the "trying on" or "fitting" of the armour-maker is dissimilar to that of the tailor, for whereas the former in shaping his armhole scoops plenty out between the points Yo and Ax, the latter, in fashionable garments and to provide a full-chested appearance, takes out as little as possible. Coming to the lower part of the body, it will be at once seen that the most difficult parts to fit yet at the same time afford ease for movement, are the lower part of the gluteal section, or seat, and the expanding joints of the knee. To get over the first difficulty the knight, when fighting on foot, wore a short skirt (or kilt) of sheet steel or chain armour, while the second was surmounted by expanding plates of steel over the knee caps.

Some remarkable indications of the ingenuity displayed in the construction of armour are to be seen in such collections as those in the Royal Armoury at Madrid, where specimens specially adapted to the requirements of hunchbacks are preserved and exhibited.

The collection of boys' armour in the Dresden armour chamber will also repay investigation in this respect.

A recurring feature in many collections of armour is the peculiar and—from an anatomical standpoint—excessive slope of shoulder, which seems more adapted to the formation of women than of men.

Having thus pointed out what must be admitted to be real *beauties* of construction in the arrangement of a well made suit of armour, let me conclude my introductory remarks by stating that MEASURING FOR ARMOUR WAS FIRST INTRODUCED BY THE TAILOR.

An old well-worn jerkin was usually sent in to him, upon the measurements of which those works of art were constructed that to-day excite universal admiration.

Thus it will be seen that for centuries the tailor has been an expert in the art of body measurements. Without a minute and intelligent knowledge of the various shapes of figures, neither a good-fitting suit of armour nor a good-fitting suit of clothes could be produced.

Let us, then, examine the methods by which the modern tailor provides that ease and grace in his garments without the convenient aid of separate shoulder, knee and seat pieces, that were at the command of his predecessor, the armour-maker.

For the tailor, be it remembered, has not only to provide for ease of movement, and for the covering of strictly proportionate or normal figures, he has also to meet the exacting requirements of disproportionate shapes. Take, for instance, the lower part of the body or legs, and reflect upon the various divergencies from the normal that is frequently encountered, such as "knock knees," "bow legs," and sundry other conformations.

THE FEATURES OF A WELL-CUT TROUSERS.

A trousers properly cut, that is, arranged in strict harmony with the anatomical construction of the wearer, will present the following features:—

Wearer Standing.—The trousers will fall straight at the front without any contraction or folds from the fork to the foot. At the back, below the round of the seat, a few horizontal folds will appear. There will be no strain upon the back or at the fork, and no superfluous cloth between the legs.

Wearer Sitting.—There will be no undue pressure at the knee, and the bottoms will work upwards but very little. There will be no pressure on the stomach nor strain upon the back buttons.

Wearer Walking.—There will be no pressure on the knees, nor will the trousers ride up much at the heels.

All these demands the expert cutter complies with by means of comparatively few (5 to 7) measurements, and with the help of a particularly-ingenious method of using them, combined with the exercise of his cultivated experience. The particular anatomical considerations upon which his judgment is based no cutter has ever been able to explain to me. The following shall be an attempt to demonstrate these anatomical considerations and to prove the coincidence of theory and practice. That I am grasping the innermost secrets of the experienced craftsman I am not prepared to maintain—but I reckon upon further study of this subject by anatomists and orthopædists, because the planimetric method of the tailor supplies a whole series of new means for judging defects which may exist in the anatomical formation of a given figure.

I have strictly kept myself to the experiences laid down in tailors' methods of cutting, and from the many which are recommended for the cutting of trousers I have selected that of Thornton (in his Sectional System, London, 1893), because better than any that I have examined it adapts itself to anatomical facts.

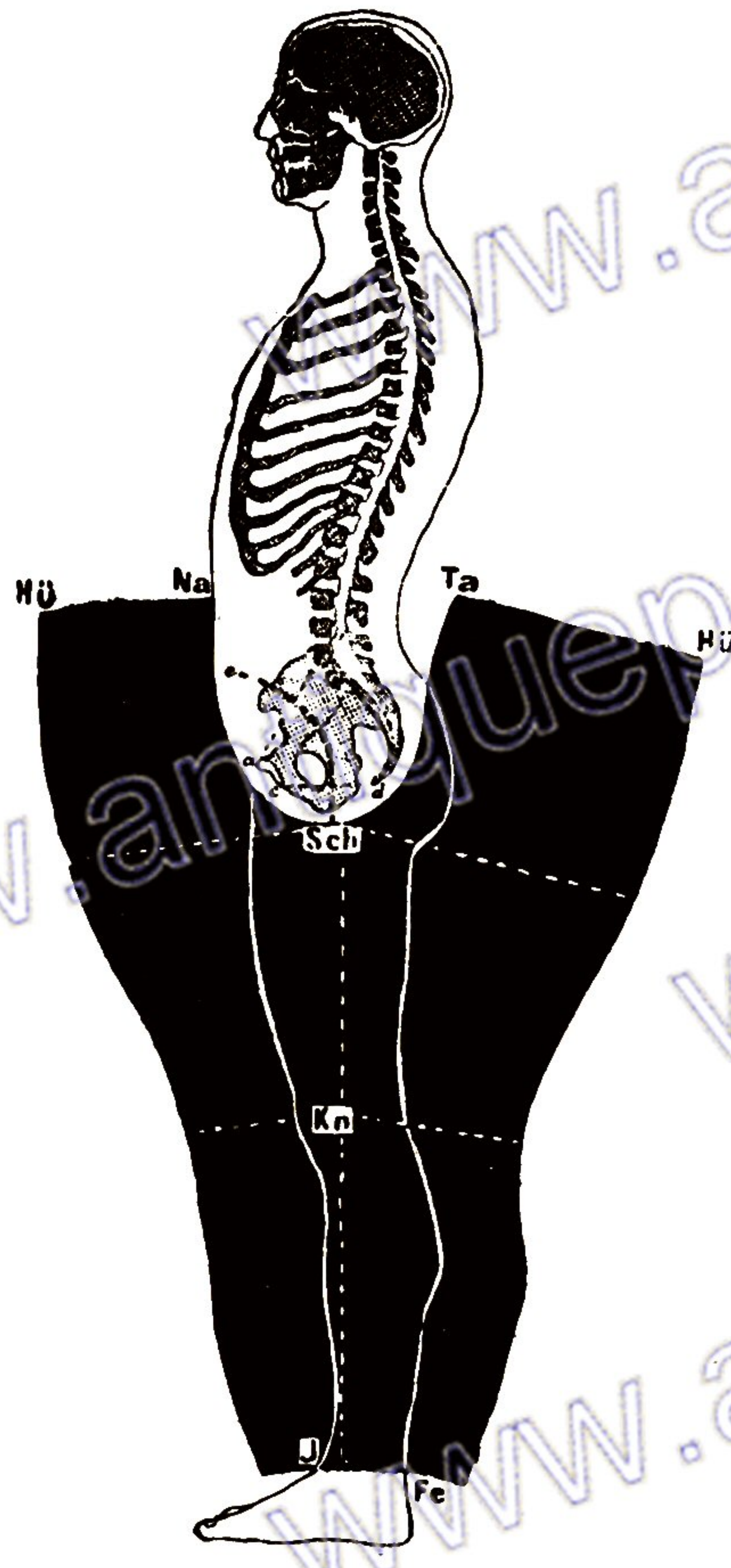


FIG. 3

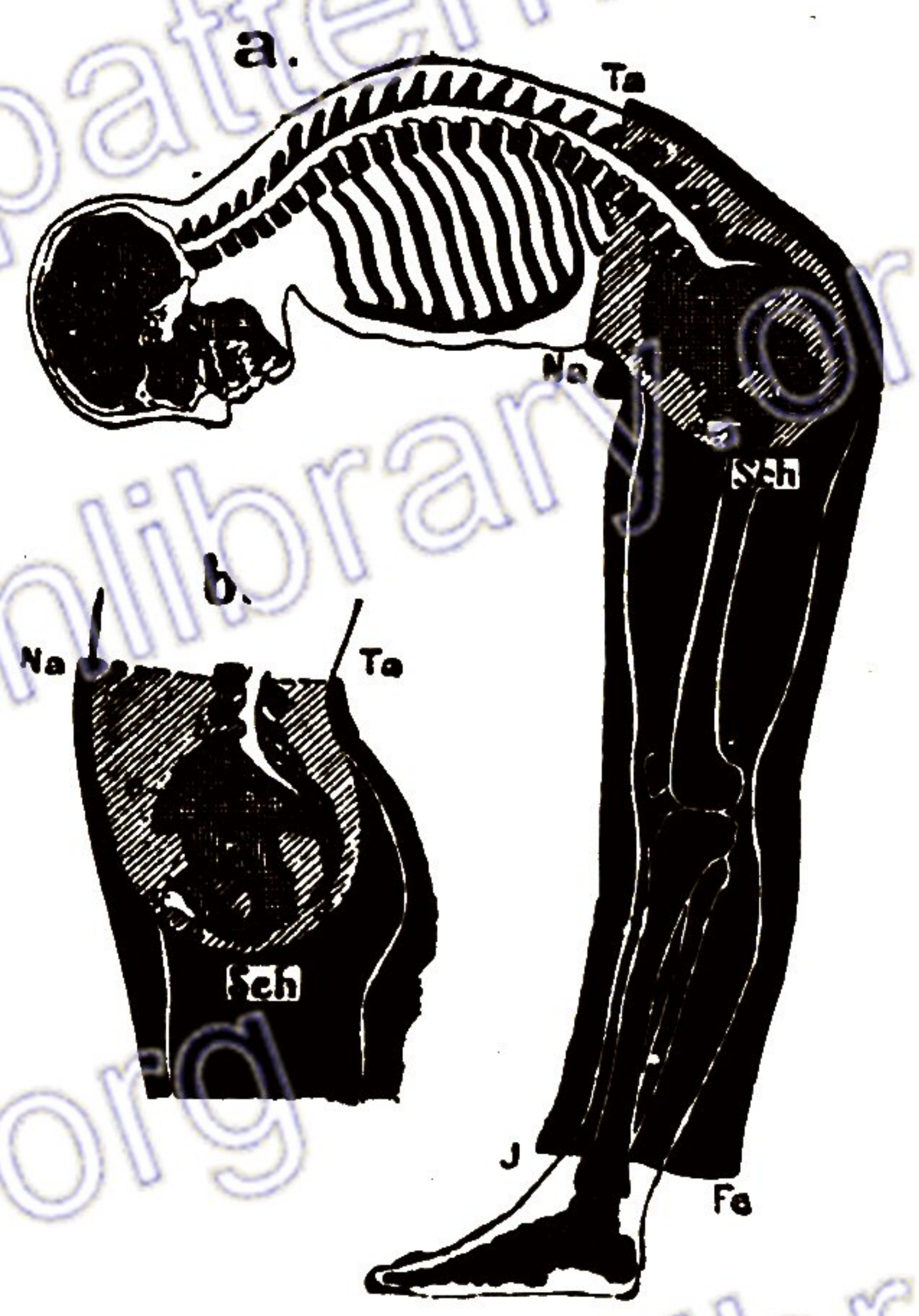


FIG. 4.

To render my meaning as clear as possible, I here append a list of some important anatomical points or sections of the body, each of which I note by distinguishing letters, several of which are alluded to in my references to the various diagrams that I introduce.

Ax.—Top of the shoulder-bone (not to be mistaken with the acromion of doctors, which is 1⅛ inches further outwards).
Br.—The tailor's front neck-point.
Cr.—The centre of front neck.
Da.—The front upper iliac.
Ell.—Elbow.
Fe.—The heel.
Gä.—The height of seat.
Hü.—The top of hip.
J.—The instep.
Kn.—The middle of kneecap.
Le.—Middle of breastbone.
Mi.—Centre of armpit.
Na.—The navel, as centre of front waist.
Ow.—The breast-line.
Pi.—The wrist-socket.
Q.—Centre-point of front breast-line.
Rü.—Centre-point of back breast-line.
Sch.—The fork.
Ta.—Centre-point of back waist.
U.—Back arm-point.
Vo.—Front of arm-point.
Wi.—The back of neck (7th vertebræ).
X.—Pad of big toe.
Y.—Pad of small toe.
Z.—The lower end of spine.

Of course, patterns as drafted by tailors are constructed for one leg only—in this case the right leg (Fig. 3 and following). In case of inequality of both halves of the body, each half has to be drafted and treated separately. In cutting it is the rule to cut the left leg roomier, so as to provide room for the genitals. In my subsequent remarks I do not take this fact into further consideration.

In drafting there are two essential points which have to be considered :—First, the accurate location of a plumb-line or a balance-line of the trousers leg ; and secondly, the correct curving of the seat line, including the provision of the necessary ease for the expansion of the muscles of the seat when the body changes from the upright to a sitting or stooping position.

For this second purpose the tailor has very ingeniously devised the so-called "seat-angle," which represents in a practical sense the axis of the pelvis and round of seat (see Fig. 3, e—Sch). This movement will be further referred to when we consider the treatment of disproportions—as, for instance, the stooping figure.

As every man has a peculiar way of carrying his shoulders, so that we recognise our acquaintances from behind, so every man has a peculiar carriage of the lower body, only the differences are not so numerous nor so great, because the pelvis is a closed ring of bones, whilst the shoulder ring of bones is open behind and therefore capable of greater variety of movement. But small deviations in the angle of the pelvis produce a certain effect on the general carriage of the body. More pronounced still are these differences between over-erect and stooping forms : they appear very markedly in the planimetric rendering of the trouser-patterns shown in these pages.

The actual conformation of the hip-point socket is, in the first instance, responsible for the differences of attitude in this region of the body. The ligaments of this point run from the front iliac (Da in Fig. 5) over the front of the hip-point to the knob of the upper thigh-bone (Gä in Fig. 5) ; the ligament tightens as soon as the backward movement of the upper thigh is gone, so that the axis of the trunk and the upper thigh are in the same vertical direction. This self-acting tension of the ligament is the reason that man, in contradistinction to the lower animals, can remain in the upright position for a long time and without fatigue. A plumb-line from the earhole—the centre of gravity—falls then behind the hip socket and behind the setting on of the socket ligament, and the ligament in this position therefore has a tightening effect on the body. If the body, and with it the centre of gravity, are thrown further back, then muscular tension with an alteration of the curves of the upper part of the spine must occur.

A *short*, tight ligament causes a hollow back, a sharp axis of the pelvis, prominent seat and an over-erect figure.

Long, slack ligaments produce flat loins, a reduced angle of the pelvis, the running of the axis of the pelvis in a slanting direction towards the back, a flat seat and a stooping figure.

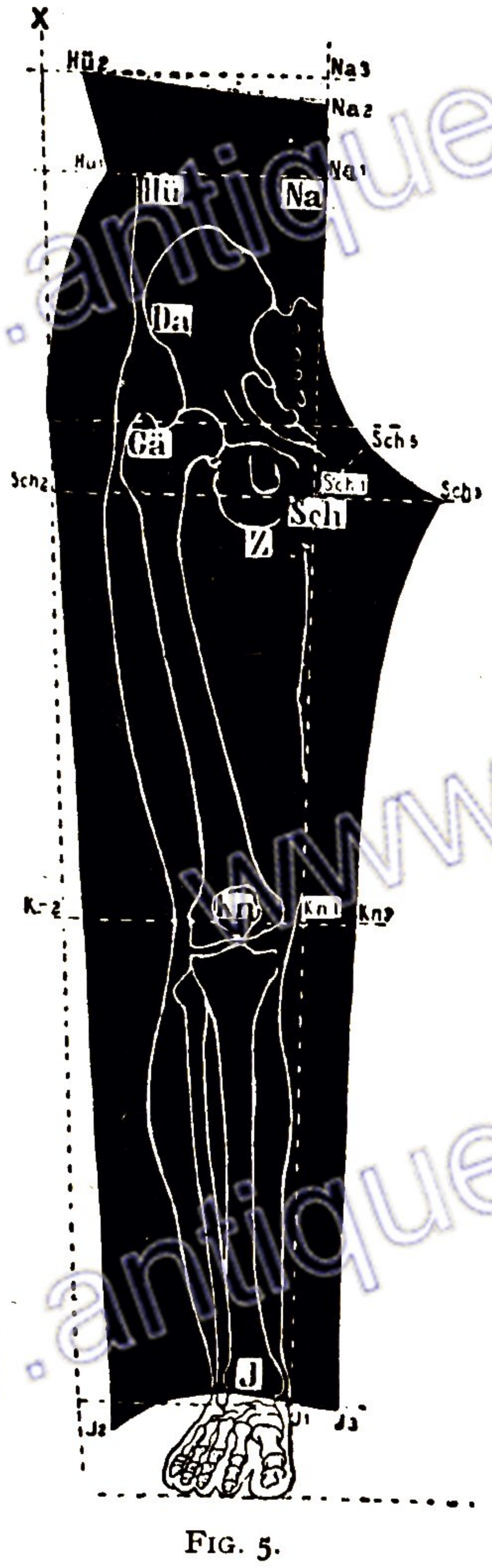


Fig. 5.

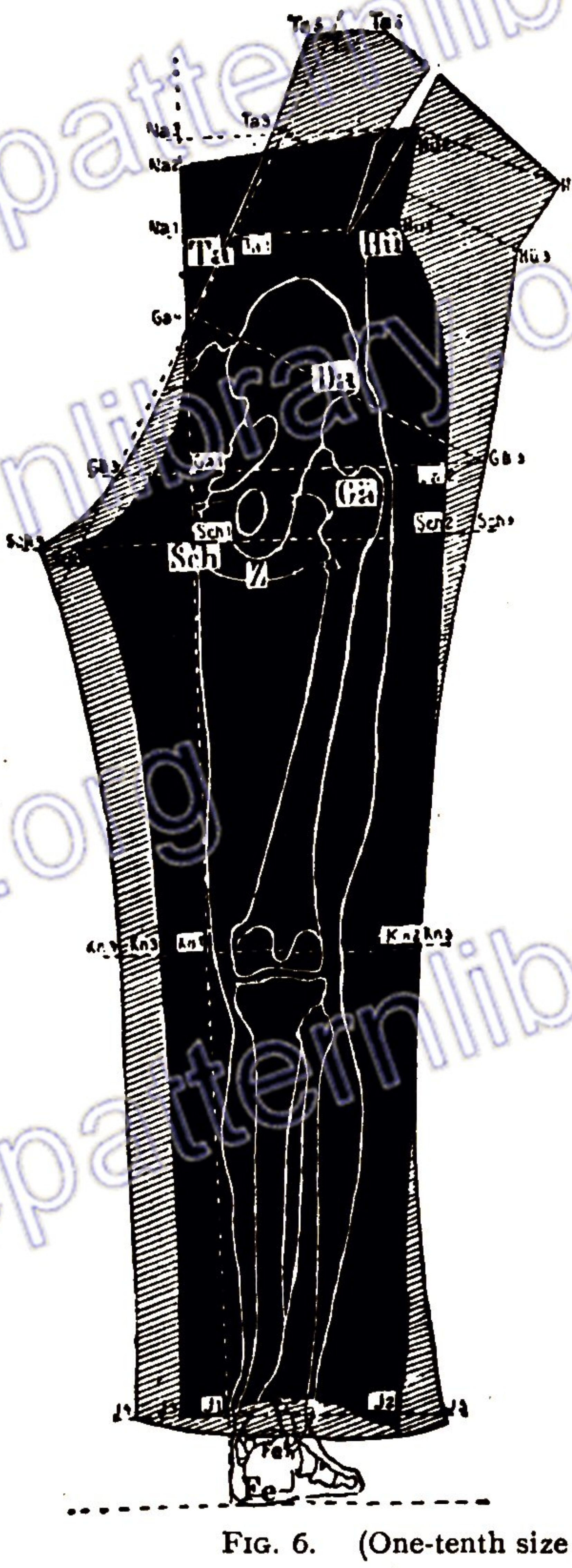


Fig. 6. (One-tenth size)

We will just repeat what a medical man means under the term of the "angle of the pelvis" and the "axis of the pelvis."

The "angle of the pelvis" means : That angle at the entrance of the pelvis which is identical with a line from the prominence above the genitals down to the fork, and in the angle which this line forms with a horizontal line drawn on it (see Fig. 3). On an average this angle is from 60—64 degrees with erect figures. This angle varies, independent from the ligaments, as soon as the body moves in a stooping direction. In this stoop forward the pelvis rises and the angle becomes smaller (stooping figure), but with erect figures the pelvis drops and the angle gets larger (see dotted line e—Sch in Fig. 3).

That the axis of the pelvis, which is the line running from the centre of the line a—b to Sch (the fork), must vary in the same way is self-evident. Tailors have found out that if the point Sch in Fig. 4 **a** moves forward (Fig. 4 **b**) the round of the seat necessarily follows and becomes fuller.

This point of view has empirically but correctly been introduced into the art of cutting (*a*) as leg plumb-line and (*b*) as seat angle.

(*a*) In connection with the *Leg Plumb-line*, or Fall-line, the art of cutting has created another line, used like the former as a basis of working. This second line falls from the front of armhole (Vo in Fig. 1) and influences the drafting of the surface of the bust. It replaces the ear-hole plumb-line of anatomists in a very good way. (See the over-shoulder and side line in Thornton's Sectional System.) This point Vo in Mr. Thornton's method is found easily by passing the tape around the shoulders, and on the base of this fall-line (Vo) all deviations from the normal standard are conveniently and accurately arranged. For trousers a similar fall-line is used. This line falls from the navel-point (Na) to the inner side of the foot (Fig. 5, Na 1—J 1).

Fig. 5 represents the top of the right leg trousers, Fig. 6 the under side of the same in planimetric projection. Besides this (in Fig. 6) the top side is laid over the under side, as illustrated, more especially by the method of Mr. Thornton.

From Na up to the level of the front upper iliac the leg balance-line is identical with a line which would fall from the front of the cranium (Fig. 3) down to this region of the lower part of the body. At the back this line corresponds to the line Na 1—Gä 4. The square lines in the diagram Fig. 5 towards Sch 3 and in Fig. 6 towards Sch 4 are intended to mark the point Sch. In the finished trousers Sch 3 and Sch 4 are identical with the measuring point Sch (fork).

(*b*) *The Seat Angle.*—To describe this angle we have to imagine a man standing erect with a tape around his waist. Measured on the nude figure the distance from the waist (Ta) to the fork is from 2½—4 inches more when sitting than standing. With this movement of the skin the draft of this part of the trousers has to be reckoned, and that in a way which obviates all unnecessary creases. We have also pointed out already that besides this the art of cutting has also the task to hide any small deficiences of figure.

To counteract these contractions of the skin the tailor lengthens his trousers in the region of the loins The braces draw up (Fig. 4, **a**) the superfluous cloth (part of the difference in length between standing and sitting), thus creating creases in the groin. Then, when rising from the stoop to the erect, the braces slide down at the back and rise in front, creating creases in the seat.

The very considerable movement of the fork point, which the human fork and the trousers fork thus make, can be seen in Fig. 4, **a** and 4, **b**. Fig. 4, **b**, e—Sch, shows what becomes of the anatomical axis of the pelvis on the draft. Why the under side of the right trousers-leg in Fig. 6 must be higher than the top side is shown in the following:—If the under side were cut across from the centre of the seat to the side seam an opening of from 2½—4 inches would result when stooping. If the under side, when thus cut, was laid on this opening of the angle the angle seat—that is the seat seam—would be found more or less slanting, as shown in Fig. 6. The more slanting, the longer the seat seam.

The diagram (Fig. 4) is done in the following way:—The right trousers-leg, which on account of "dress" is narrower than the left leg, is put into the latter. Laid down flat the form of the left lower part of the body is obtained. From this form the side towards the fork (Sch) has been photographed and numbered.

The Seat Angle.—The necessity for the particular seat angle that the ingenious tailor provides is clearly illustrated by Fig. 4. If we compare this figure with that shown on Fig. 3 it will be at once manifest that as the figure bends or expands at the back (see Fig. 4) the length from Sch upwards to Ta is considerably increased in relative comparison with the corresponding sections shown on Fig. 3. In the diagram (6) the line Ta to Gä corresponds with the posterior angle of the pelvis shown on Fig. 4, a fact clearly demonstrating that the angle, or line of inclination, provided by the tailor accurately corresponds with the conception of the human form acknowledged by all our anatomical experts. Now whether this correspondence is the result of design or the progeny of coincidences is here immaterial. The bald statement of the fact that they do agree is sufficient for the purpose of this paper.

Here it may be interpolated that our anatomists define the angle of the axis of the gluteal section by the osseous, or bony, construction of the part, while the tailors focus the same deflection through the medium of the flesh, or superficial covering of the bones.

The seat angle of the tailor—as clearly shown by its influence in the method of Mr. Thornton—is the most potent factor in the judicious provision of the necessary ease for movement. When it is desirable to increase the amount of ease the seat angle line is increased by locating the point Ta nearer to the side point Hü than what is accepted amongst tailors as the normal quantity.

As the circumference of the seat increases it naturally follows that not only additional size is required—a matter decided by actual measurement, but that also additional provision must be secured for the contingent expansion. Now the formula devised by Mr. Thornton consists in making the distance from the front line Na 1 to the point Ta one-twelfth part of the half-circumference of the seat. From this it follows that the greater the ascertained circumference the greater becomes the inclination, or slope, of the seat angle line, while as the superfices become reduced, a smaller, or straighter line, is automatically provided.

This deflection of the vertical angle of the pelvis is in precise accord or harmony with the scientific basis of our anatomists, and although the tailor (and, for the matter of that, also the anatomist) has not yet decided *by measurement* the actual degree of the deflection from the perpendicular, still his matured and practical experience of the measurements and variations of the body render the plan suggested by Mr. Thornton a precise and eminently safe basis of working.

Upon the correct construction of this seat angle line the actual fit and what may be defined as the *hang* of the trousers materially depends. This is more particularly the case with regard to the fitting of the "fork" portion of the garment, where, should the seat angle be insufficient, contraction must of a necessity be manifest, while, should the angle be excessive, a diameter out of harmony with the thickness of the body would be created, with, as a consequent result, an accumulation of the unsightly folds that denote the work of the imperfectly-trained tailor.

The Leg Angle.—The inner portion of the trouser legs is still another feature that must be considered in connection with the arrangement of the seat angle line. If the line, or leg angle, running from Sch 3 to J 3 be altered and the latter point (J 3) be carried out in the direction of J 2 (see Fig. 5) the leg angle is increased. For trousers designed as walking garments this increase would be disastrous, as in wear the point J 3 would be forced inwards and upwards until the accumulation of surplus material found a resting place in the region of the seat angle line. Still, it may here be mentioned that in such garments as riding trousers an increased leg angle is a necessity, owing to the increased angle of the wearer's legs when sitting astride a horse. All these deviations and provisions are most ingeniously embodied in Mr. Thornton's method.

The Body Height.—The height of the trousers above the actual side hollow (Hü) of the body is a point that the tailor is careful in ascertaining by actual or precise measurement. This lengthening upwards greatly depends upon the personal wishes of the wearer, as some trouser-wearers like an excessive, and others an inadequate, degree of length. A man who is not so fastidious regarding the fit of his trousers as the exquisite, who makes it his sole pursuit of life, generally wears his trousers high in the body. The exquisite, on the contrary, insists upon a very low body section.

The Fork Diameter.—The diameter of the fork or, in other words, the portion of the trousers that folds between the upper part of the leg angle, is still another of the critical points in successful trouser cutting. To some extent it is affected by the deflection of the seat angle line, being increased by a sloping angle and decreased by a straight one. In a minor degree it is influenced by the leg angle. In Mr. Thornton's arrangement the seat angle line and leg angle line being arranged in harmony with the body, the fork diameter is reasonably decided by a division of the bulk or circumference of the body.

The reader, now equipped with a general idea of the basis or principles underlying the art of trouser cutting, may next with advantage study the matter in detail. To render this application possible complete diagrams of Mr. Thornton's arrangement of trouser construction are here reproduced, accompanied by the designer's precise instructions for drafting.

It will be seen that the outline is produced through the medium of seven measurements, the seat measure being taken as the principal working factor, and simple divisions of which quantity gradually but surely define the correct outline of the garment.

SEE FIGS. 5 AND 6.

[Here Dr. Pfeiffer presents an accurate reproduction of the author's trouser model, which is faced by a literal translation of the instructions for drafting.]

U

HOW THE SECTIONAL SYSTEM PROVIDES FOR ABNORMALITIES.

The Stooping Form.—Fig. 7. To the cutter the stooping form expresses itself as a change of superficial surface in the lengthening or increasing of the seat seam Ta to Sch, also in shortening Na to Sch (the fall line). In consequence of these changes the leg balance line comes more forward and is more pointed. As has already been mentioned, the posterior line of the pelvis has been increased, and this increase the cutter provides for by the increased seat angle, while the decrease at front is met by advancing the front of the top sides of the trousers at Na. By this means the alteration or deflection from the centre of gravity is accurately provided for. This alteration in the outline is shown by the dotted lines.

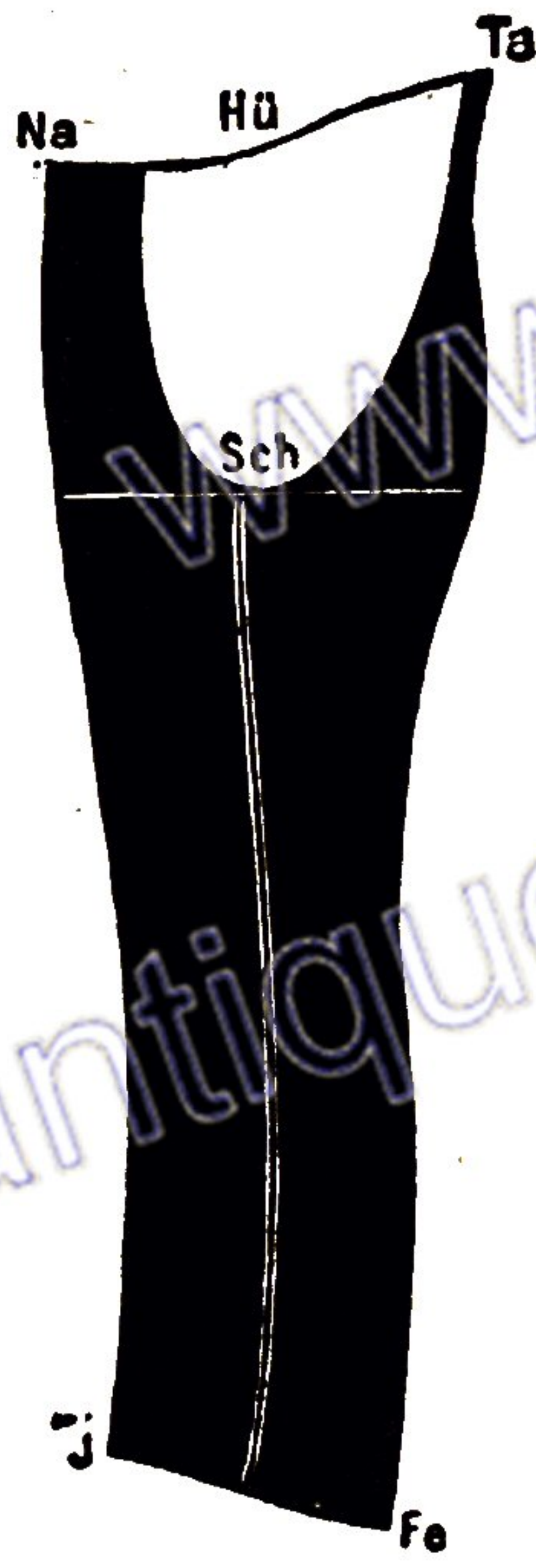


Fig. 8.

The Over-erect Figure.—Fig. 8. To draft this style of trousers the leg balance line is put a little further back, and the seat angle line arranged more perpendicular. But in sitting down, if this principle were carried out to the fullest extent, there would remain no provision for the broadened expanse of the seat. To meet this difficulty is one of the greatest problems in trouser-cutting. Mr. Thornton recommends that the balance line should not be altered, but advises that the under sides be treated by the application and manipulation of the iron. The drawing (Fig. 8) illustrates the form into which the trousers should be worked. Here it will be seen is provision for the accommodation of the well-developed muscles at the front of the thighs and at the back of the calves that usually accompany this type of form.

Corpulent Figure.—Fig. 9. The figure here shown illustrates the direction in which the body extends to produce what we call the corpulent type. Properly speaking the fork of the corpulent diagram should be lower in comparison with the normal (and in this form Mr. Thornton very properly describes it), but the difference in the length of legs shown on my drawing will illustrate the same idea.

The shaded part in Fig. 9 corresponds with the result that would be produced after a course of Carlsbad waters.

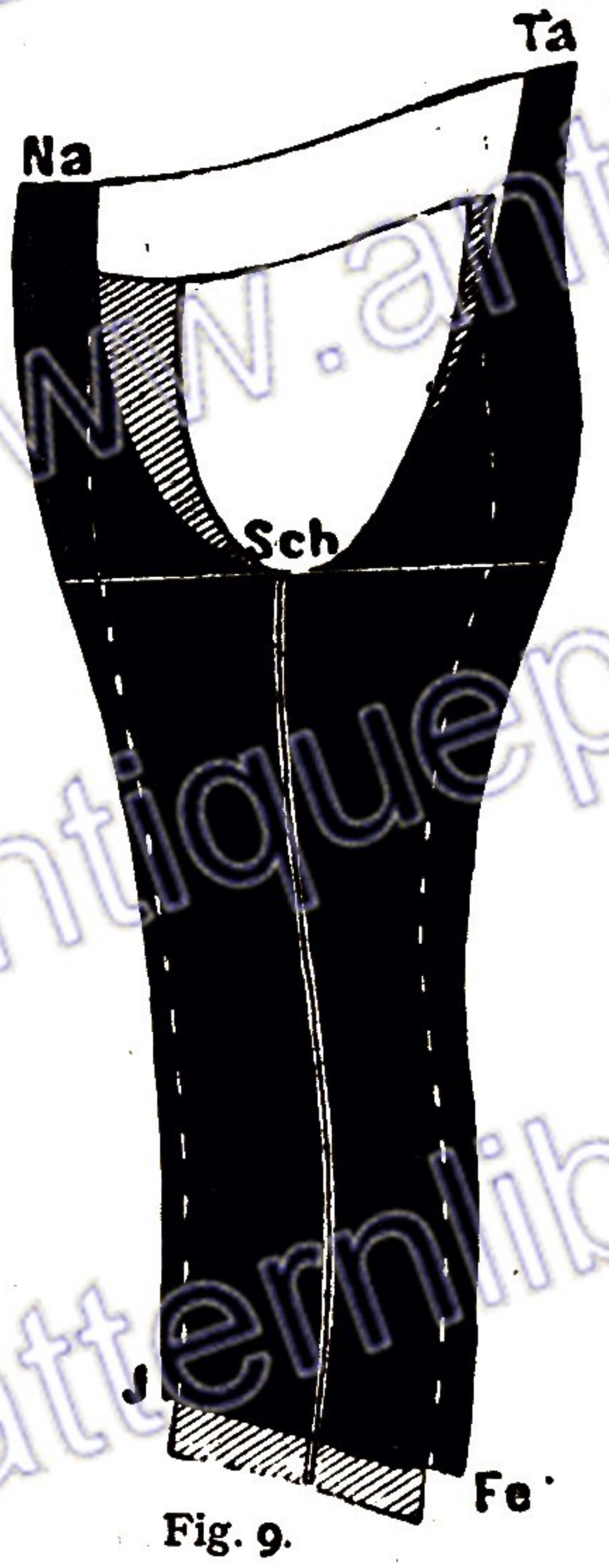


Fig. 9.

Bow-legs and Knock-knees.—Figs. 10 and 11. Tailors have often tried to measure the extent of this disproportion, but without success. It is merely a question of practice and experience how far an improvement of this disproportion can be attempted. Fortunately the worst form of this malformation can now be obviated by the development of surgical art. In the case of bow-legs it has to be remembered that the side seam must be lengthened on account of the increased convexity. Also the diagonal between Sch 3 to Hü is longer, and the line from Na to Sch 3 shorter. The improvement of the figure is done by straightening the line of leg seam. The cutter, in preparing his draft, uses a paper pattern which is cut as shown by dotted lines at the knee of Fig. 10 and opened up as therein suggested. By this deviation the distance between the points J 3 and J 4 is decreased until the desired inclination of leg line is reached. To measure out the distance between the knees of the bow-legged figure Mr. Thornton does not consider necessary. The points J 3 and J 4 are simply shifted according to experience.

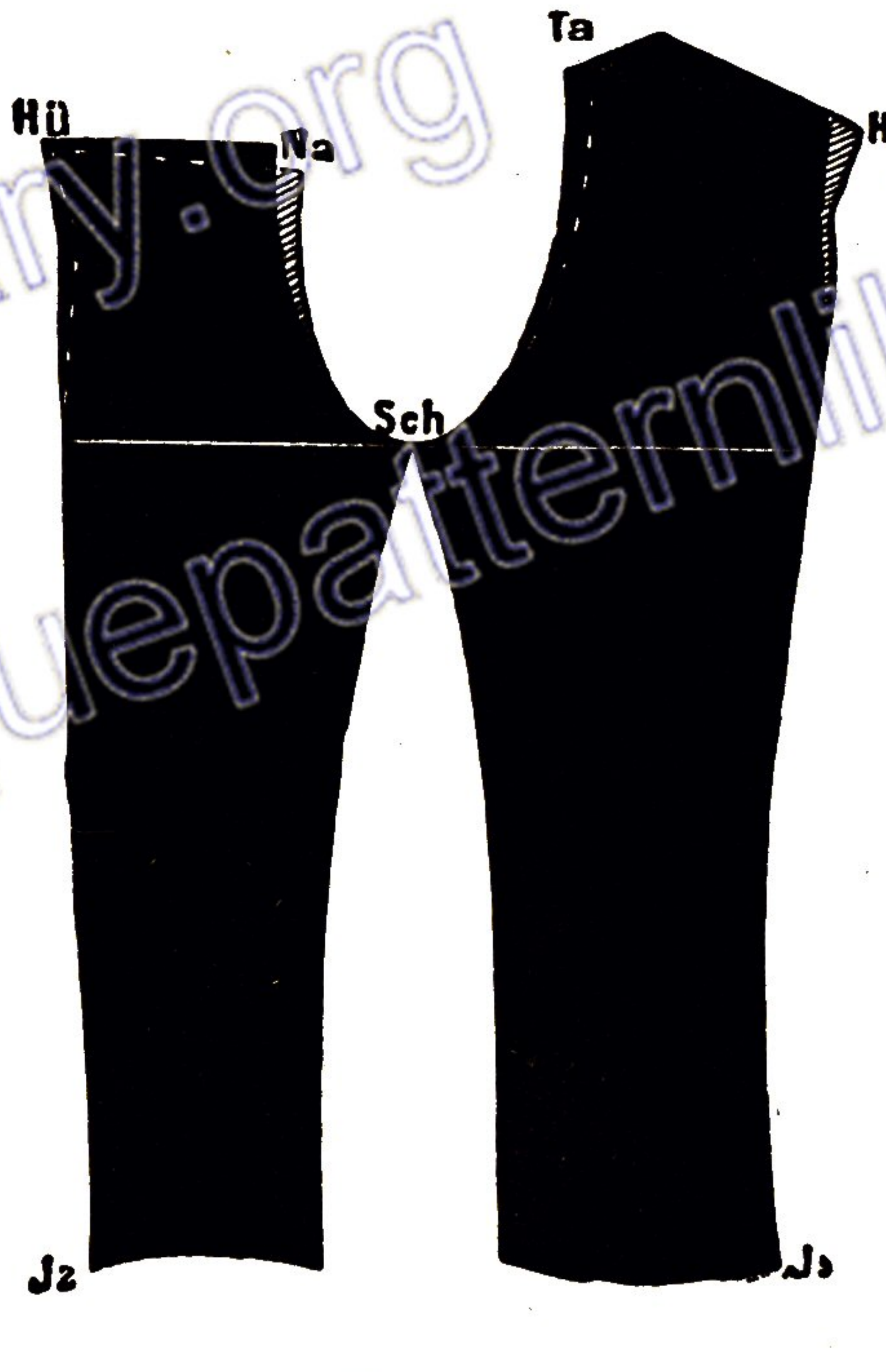


Fig. 7.

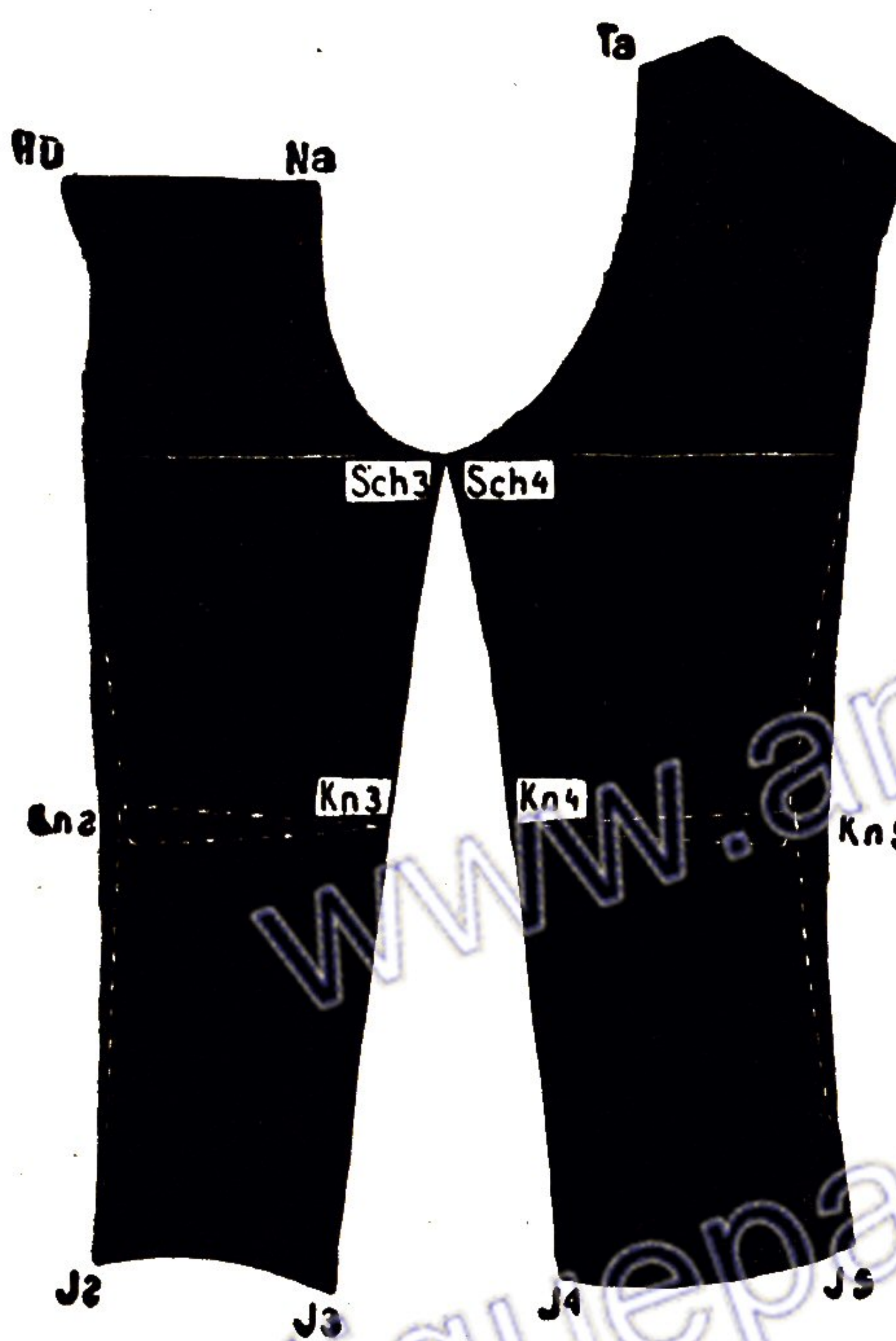


FIG 11.

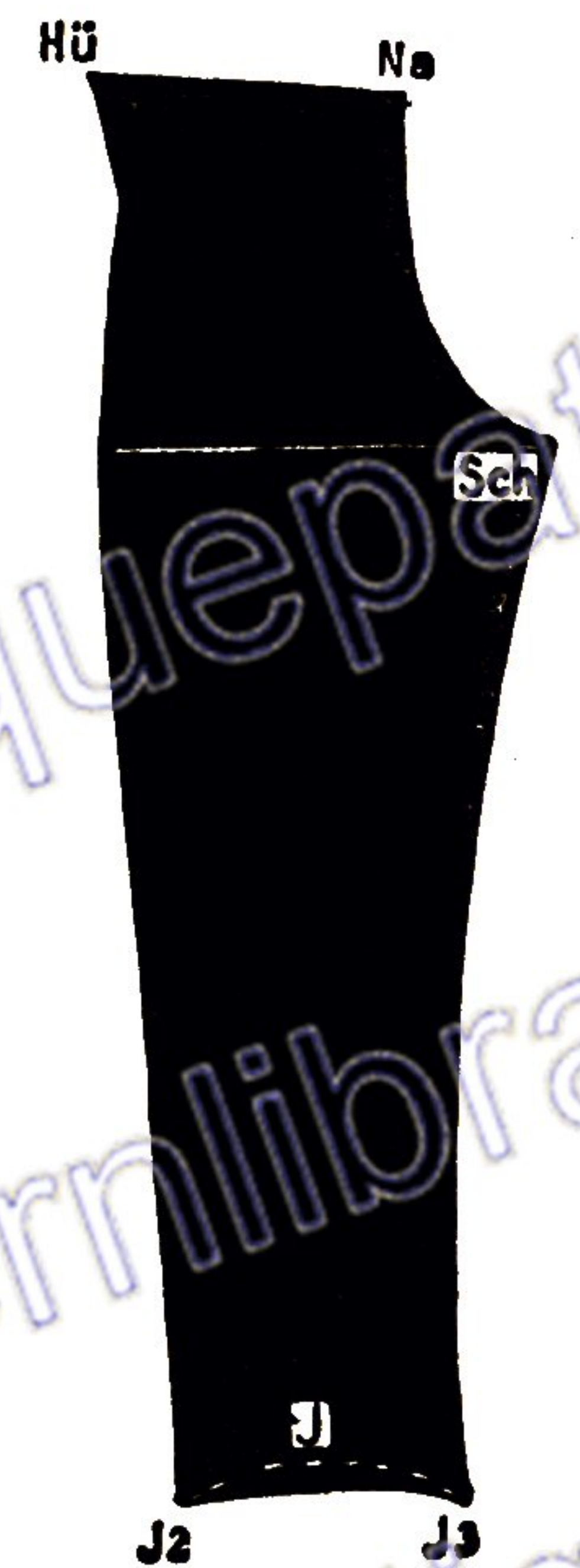


FIG. 12.

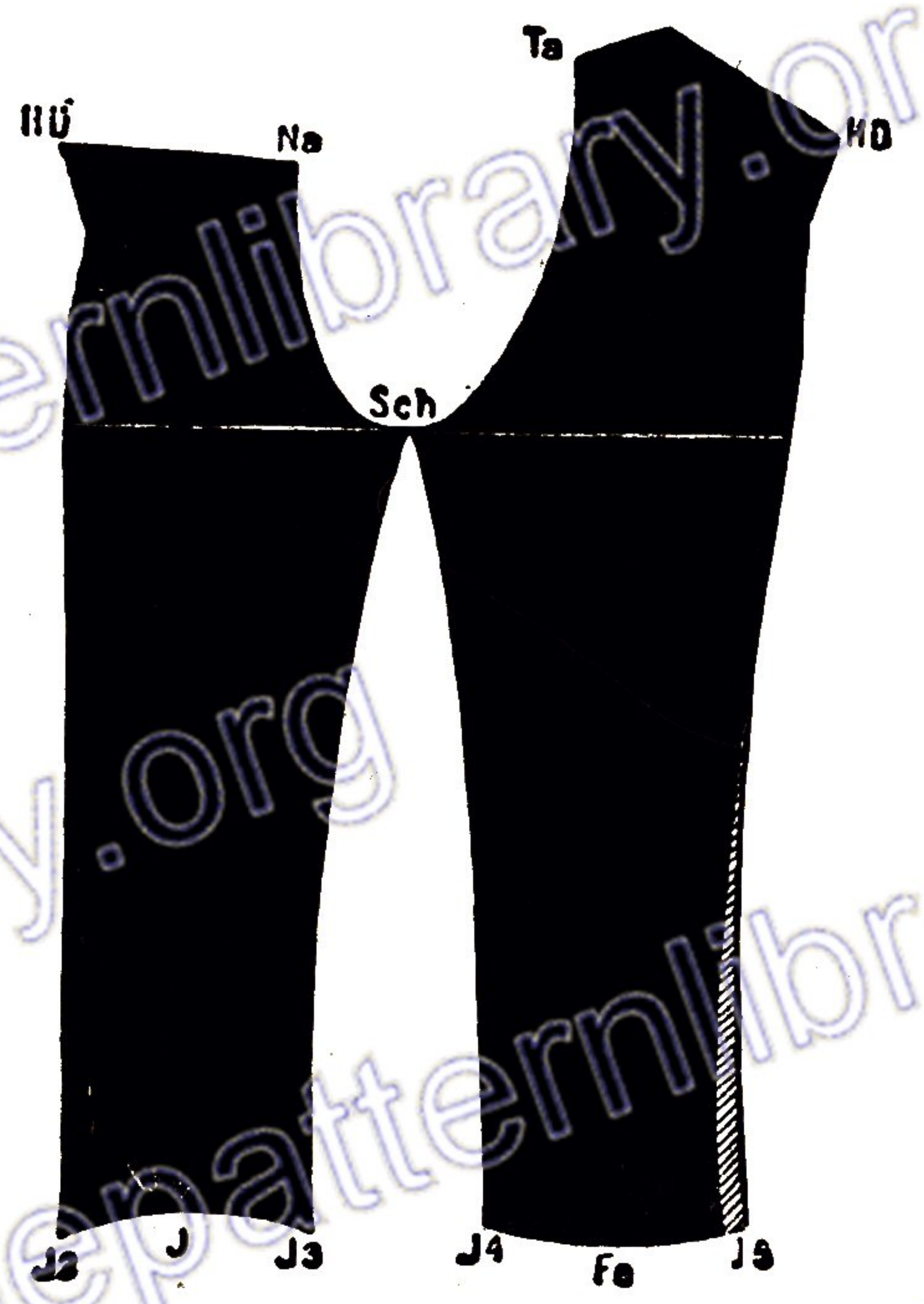


FIG. 13.

Knock-knees.—In this case the opposite treatment is suggested (see Fig. 11). The paper pattern is cut at the knees and the length of side seam decreased by overlapping the paper as shown on diagram. To preserve the style the hollow thus produced at the side seam is artistically filled up.

Flat Foot.—Fig. 12. In this type point 3, the instep, being lower the top side of the trousers requires to be altered as shown on diagram.

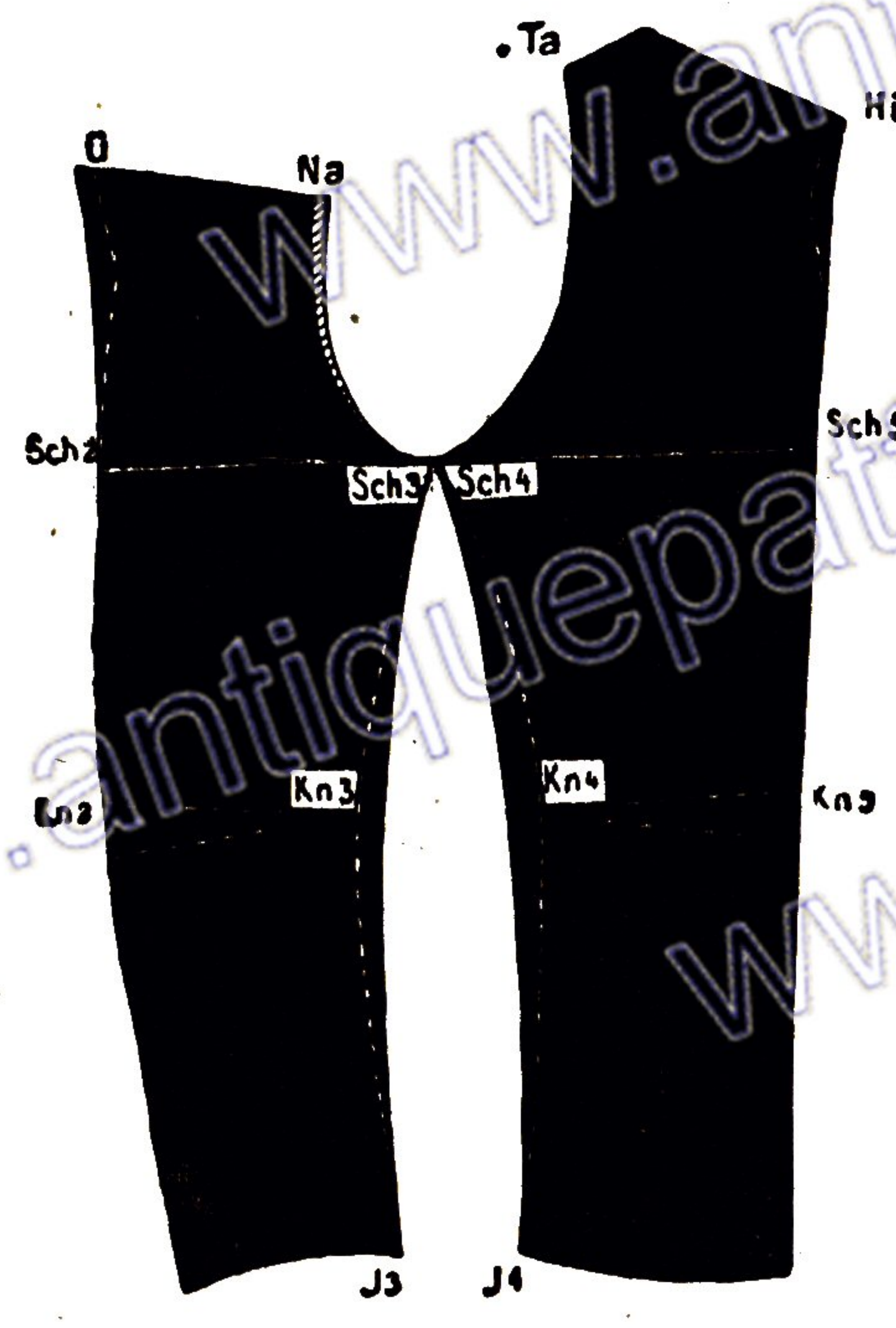


FIG. 10.

Feet Turned Outwards.—Fig. 13. The draft for the proportionate position of feet would show the side seam too close to the front for this form, therefore Mr. Thornton makes the top side at the bottom of the side seam wider, and correspondingly decreases the side seam of the under part, thus deceiving the eye as to the malformation of the feet.

Feet Turned In are treated in the opposite way to that devoted to the feet turned outward type of form.

* * * *

Now, why does the tailor take such minute and intelligent interest in the provision for all these and many other malformations? Because he must of a necessity, in his desire to excel, produce an accurate covering for the various forms that his duties bring him in contact with. He does this simply BY THE AID OF MEASUREMENT and minus any cumbersome machines of measurement or other adjuncts. Now this is just what I wish to show. It is the sole object of my paper, and if my medical friends impartially investigate the advantages they would derive from a study of the plans of measurement advocated by Mr. Thornton, I think it will be acknowledged that my labours in placing the subject before them—for the first time—has not been entirely in vain.—DR. L. PFEIFFER, OF WEIMAR.

TROUSER CUTTING.

THE experienced cutter is often amused by the assurance of novices who so unblushingly and persistently assert that they know *all* about trouser cutting, that they never have an alteration except to shorten or lengthen the bottoms, &c., &c.

The aspiring youth who advertises in the daily papers for a position as "trimmer," or even "packer, throws in the remark, apparently as an almost superfluous afterthought, that "he can cut trousers."

Notwithstanding, however, that the difficulties of trouser cutting are too often under-estimated, the fact remains that in the opinion of most experienced and practical cutters, no garment that the tailor is called upon to produce is so perplexing and truly difficult as a simple pair of trousers.

Trouser cutting is so hampered by unavoidable difficulties and counteracting influences, as to justify the conviction that absolute perfection—gauged by the requirements of fastidious customers—is as hopeless of attainment as the discovery of the philosopher's stone.

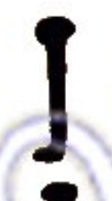
The supreme difficulty in trouser cutting is that of providing for the different position assumed by the legs of the wearer.

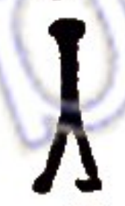
It is quite possible—nay decidedly easy—to cut a pair of trousers that will fit without the slightest indications of a wrinkle when the wearer is in a standing position; and almost as easy is it to cut a trouser that will fit perfectly if the wearer be always seated; but to cut a trouser that will fit without a fold, wrinkle, or the slightest indication of contraction when the wearer is *either standing or sitting* has not been done up to date, nor is there a vestige of probability that it ever will be done.

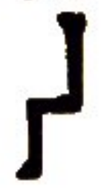
The sarcastic fop standing erect in front of the tailors mirror, fingering the few horizontal folds below the prominence of the seat, and pettishly *insisting* on their removal, is but the forerunner of the masher of ten thousand years hence, who, if mankind be still swathed in trousers, and Nature does not evolve a human being different to what Swift has described as "a forked radish," will utter the same unreasonable and unavailing complaints.

This is plain talking, and, judged by custom, a very unusual admission for one obtaining his livelihood by the teaching of cutting, but as in all I do, say, or write, I always avoid misleading my pupils, I think it a duty to candidly acknowledge what every tailor worth his salt unmistakably recognises; and if by this frank confession I lose caste in the opinion of the reader, I must accept the consequence as complacently as the loss of a troublesome customer whom I once shocked by informing (after he had told me that if *he* were a tailor he could do something that I had failed in) that had Sir Isaac Newton been a tailor he could not do, or more sensibly would not have attempted what I had failed in, and if he had he would have been no more successful than I had been.

The difficulties of trouser cutting may be concisely summed up as follows:—

If a trouser is cut to fit a man whose legs and body are in a straight position, thus ☞ 

How can it fit the same individual when his legs and body are in a crooked position? thus ☞ 

How can the two cloth cylinders suitable for the straight legs, fit without forming folds in the laps and under the knees when the wearer is seated? thus ☞ } 

I will myself supply the answer and say, in no possible way can it be done, and yet this is the demand that the tailor time after time is called upon to meet, and that lost me the customer to whom I have alluded above.

But it must not be assumed that because absolute perfection, or impossibility is not attainable, that we can afford to disregard the problems presented, and depend for our success in trouser cutting (for mankind will still wear them and tailors must still make them) upon the mercy of our customers. This would be a policy that only need be mentioned to be condemned.

No trousers are in all positions perfect, but it is almost unnecessary to add that some are greatly superior to the majority, while just a few in their adaptable fitting qualities and general style or "hang" are worthy of the trade and a credit to those constituting it.

POINTS IN GOOD FITTING TROUSERS (wearer standing).

There should be no folds between the legs from the feet upwards to the fork.

The side seam should hang fair from the hips without bulge or break.

The horizontal folds below the seat should not be excessive, nor fall downwards to the fork.

There should be no strain upon the back brace buttons, and the seat line should touch the hollow of waist.

No pressure should be felt at the fork, bringing the dress into undue prominence, and channelling at the seat seam.

There should be no pressure at the top front button, or folds between the front brace buttons.

When Sitting.

There should be no undue strain upon the ball, or round of the seat, to the knees.

The bottoms should not work upward from the boots more than about one inch.

The length of seat should not work downwards causing a strain upon the back buttons.

The top of the trousers at front should not uncomfortably press upon the stomach.

The amount of material in the lap, and under the knees should not be excessive.

When Walking.

The trouser should not cling to the knees, and strain towards the fork.

They should not ride upwards from the heel.

There should be no "flopping" at the bottom of the leg seams.

The absence of the above defects, assuming that the trousers have been properly made is owing to—

I.--The proper adjustment of seat angle.

II.—The correct size and form of fork.

III.—The required slope or "openness" of legs.

IV.—The accurate height of "rise."

As so much depends upon these four features it becomes necessary to direct the student's attention to their detailed consideration.

Remarks on the Seat angle.—The correct location of the seat line, from the point 5 to DD on the subsequent trouser diagrams, is as above suggested a point of great importance, as the degree of angle given not only provides room for the insertion of the trunk of the body, but also forms the degree of length at the back when standing to provide for the changed position *assumed when sitting or walking*.

If the seat line is what is termed too straight (that is, drawn nearer to the point D than the position on trouser diagrams suggested by the point DD, providing that the points 1 and 3 are retained in the position shown), the body room, or what is termed the diameter of the trousers is decreased, and they will be too close from the fork point of under-sides upwards to the round of seat, and the fork will appear—as it actually is—too tight.

If on the other hand the seat line be excessively crooked,—or brought nearer to the side seam than the point DD,—the seat room (or diameter) will be excessive, and the trousers when on will appear full about the fork, while at the back of the thighs and the top of the leg seams a quantity of surplus material will be formed, most unsightly in appearance, and unnecessary for the provision of ease in either sitting or walking.

I have previously stated that a certain amount of length is necessary at the back of the seat, to provide room for the expansion of the seat when sitting, and I may here state that the extent of this expansion may by way of experiment be measured, for if a measure be taken from the fork point of the under-side upwards to the hollow of the waist when the figure is standing, it will be found about three inches less than the measure between the same points when the figure is seated. This increase of length is also accompanied by a certain increase of width, both of which features are taken into consideration in the working of the Sectional System, as in proportion to the increased size of seat, the seat angle by the working arrangement is crooked, or lengthened at the point DD, while the *width* of seat is increased at the point 5; changes that considerable experiment and practical application have convinced me are the most effective, as the student may realise on considering the indisputable fact that a seat measuring 44 inches will expand more in width and length when sitting, than one measuring say 24 inches.

Remarks on the Size of the Fork.—The size of fork (as the effects of the change of seat angle just mentioned may explain) is *not*, as too many cutters imagine, the quantity measured between the points C, K, and C, I, of diagrams. This quantity in systems of cutting is merely a matter of convenience dependent upon the amount of the seat angle or slope, and the position of the bottom of the leg seams. The system here given would fit every bit as well as I know it does, were the seat angle increased at BB from a twelfth to a sixth, providing the fork point of under-side did not project beyond the point K of top-side, and that the point 3 at bottom of under-side leg seam did not extend beyond M of top-side.

The actual size of fork is the distance through from the front or "fall" seam to the back or seat seam at about 3 inches above the point K, when the leg seams of top and under-sides are placed in a closing position. This accounts for the fact that a comparatively crooked seat admits of a *small* fork, and a straight seat of a *larger* fork than the average.

Remarks on the Openness and Closeness of Legs.—The correct "hang" of the legs of the trousers at leg and side seams is dependent principally upon what is termed the openness of legs. A trouser correctly cut in this respect will, if held up by the side seams (as trousers are usually tested), stand apart at the bottoms the same amount as the legs are divided when the figure is standing in the ordinary position.

If the Trousers Have Been Cut Too Open—that is, with a smaller amount than is necessary from B to M, and outwards to 3 (see trouser diagrams)—they will, when held up as previously described, stand apart at the bottom *more* than the natural separation of the legs, and when on will be forced *inwards* and *upwards* by the legs, with the result that bulging and folds will appear at the *top* of the leg seams, while at the *bottom* the leg seam will appear short, as though the measure taken was insufficient.

If the Trousers Have Been Cut Too Close—that is, with an excess of material on both top and undersides from the points M and 3 upwards (see trouser diagrams)—the defects will be the opposite of those just described. The legs of the trousers will touch from fork to bottom when the trousers are held up by the side seams, and when on will press inwards upon the outside of the legs, which will force the trousers outward and upward, producing surplus length in diagonal folds at the side seams.

The consideration of these facts will enable the student to realise why riding trousers—in which the legs are carried open or apart—require a more *open* style of cut than those intended for gentlemen who insist upon a clean fit at fork and leg seams when the feet are kept close together at the bottom.

Continental tailors, I find—and I have been brought in contact with a great number of the best—in dealing with their customers are expected to produce trousers that will not show a wrinkle from the fork to the ankle when the feet are kept together at the bottom. Hence it is that all Continental systems are distinguished by very close leg seams and fork, such as would be unpardonable in England where gentlemen in fitting on almost invariably stand with the legs slightly apart.

Trousers cut in the English style—that is, *moderately* open—afford more provision for all ordinary movements of the legs in walking and sitting than the excessively close cut style, which only seems designed for elegant posing on the shady side of a boulevard.

As an evidence of the abhorrence that Continental gentlemen entertain towards creases in their trousers, I may mention that I recently received instructions from a French gentleman holding a high official position under the Republic to supply him with a pair of trousers that could nowhere show a crease. As a warning against the defects he found in the trousers of his French tailor, he had himself photographed in his best fitting pair, and marked with a cross of red ink every wrinkle that I was to avoid. Further than this he had himself photographed in some eight different positions *divested of his trousers*, so that I might be able to accurately estimate his particular conformation. These photographs with the letter of instructions I exhibited at a crowded meeting of the "Metropolitan Foremen Tailors' Society," where I am afraid they contributed to more amusement than instruction.

Remarks on the Height of Body, or "Rise."—The correct height of "rise," or the length of the body of the trousers from the fork upwards to the hollow of the waist, is a matter of more importance in trouser fitting than the absence of its consideration in previous works on cutting may suggest. In the Sectional System the amount required is ascertained by measurement, as the distance from the top edge of the trousers to the hollow of the waist is carefully taken and noted previous to the continuation of the side measure to the bottom. The length of the leg is next taken, which deducted from the side length *minus the amount from the top edge to the side hollow*, can always be relied upon to give the correct height of body. In the absence of this measure, trousers that are cut high in the body—as in many provincial trades—fit very badly about the fork, owing to the simple fact that the distance from the hollow of the waist to the fork is longer than the section of the body that it is arranged to cover.

In the foregoing pages I have endeavoured as concisely as possible to convey to the inexperienced some idea of the difficulties attending the cutting of trousers, while affording some guidance to the principles that should govern systems.

These are advantages which the reflective student should not be disposed to overlook, as it is the possession of such knowledge that opens up the ground to investigation and advancement, and distinguishes the man of capacity from the puppet of jog-trot mediocrity, tied up in the lines of his system, and his knowledge circumscribed by the fact that point A must always be fixed at 3 inches from B, except *when judgment suggests it should be altered*.

ADVANTAGES OF THE SECTIONAL TROUSER SYSTEM.

To render the principles embodied in the Sectional Trouser System as clear as possible it may be well to summarise their most important features:—

I.—The seat angle is governed by the size of the seat, thus naturally providing for expansion.

II.—The fork is also controlled by the seat measure, and naturally increases to accommodate the *bulk* of the body.

III.—The hang of the legs, or "openness" is based on the normal position, while the provision for fashion widths is effected in a convenient and practical manner.

IV.—The height of body from fork to waist is accurately defined by actual measurement.

V.—The necessary ease for movement is located in the positions most effective.

VI.—The changes for distinct styles and requirements are appropriate, comprehensive, and practical.

* * * * * *

AN INTERESTING EXPERIMENT.

Some few years back there were cut to my own measures seven pairs of trousers each distinguished by some peculiar feature.

One of the pairs was what is generally considered the normal or standard outline, such as the normal trouser on plate 42. The others were respectively—(I.) open in the legs, (II.) close in the legs, (III.) straight in the seat, (IV.) crooked in the seat, (V.) open in the legs and straight in the seat, (VI.) close in the legs and crooked in the seat.

These seven pairs of trousers I put on at a meeting of the Metropolitan Society, for the purpose of showing the results arising from the several divergencies; and as it was my duty to record the result of the examination as unanimously decided by the members present, I obtained the following interesting notes of the appearances presented by each garment.

The normal trouser was generally admitted to be a good hanging one, clean at back and front, while sufficient ease was provided for all ordinary movements, and in cut it was the same outline as the normal trousers shown on plate 42.

Straight Seat.—This trouser was cut two inches straighter in the seat than the normal model, while the position of the leg seam had not been altered. The declared result was that when standing "at attention" the trousers appeared very clean in the fork and seat, but when walking a pressure from the seat to the knee was felt and manifest. When sitting the amount of surplus material created in the lap was such as to mark the particular style of cut for instant condemnation.

Crooked Seat.—To illustrate the effect of this deviation a trouser was cut two inches more crooked in the seat than the normal outline. When tested this pair was considered very objectionable, there being much foulness under the fork, accompanied by the familiar horse-shoes at the back of the thighs.

Open Legs.—These trousers had been cut two inches more open in the legs at both top and under side seams than the normal. On examination the defects were very glaring. The leg seams appeared much too long from the knees upwards to the fork. horse-shoe creases were formed at the back, while surplus cloth offended the eye at both front and back of fork.

Close Legs were illustrated by trousers cut two inches straighter, or closer, in the legs. The hang of this trouser was fairly good, but for standing, the top of the back thigh was adjudged foul; and for sitting, an undesirable quantity of material accumulated in the lap. The bottoms also, in sitting, worked upwards from the boots and exhibited the stockings. In walking the trousers worked up into folds at the side seams.

Close in the Legs and Crooked in the Seat. — In this pair a common theory was combatted, which assumes that trousers unduly close in the leg may be rectified by making the seat crooked. That such is not the case an inspection of the trousers (cut two inches closer in the legs and the same amount crooked in the seat) plainly demonstrated, as most glaring horse-shoe folds and unsightly creases at the back thigh were plainly manifest.

Open in the Legs and Straight in the Seat.—These changes to the extent of two inches (the reverse of the foregoing) were introduced in a pair of trousers to show the effect of such deviation. These trousers appeared very foul at the back when standing, and when sitting they felt most uncomfortable and appeared most unsightly.

TROUSER CUTTING.

—METHOD OF MEASUREMENT.—

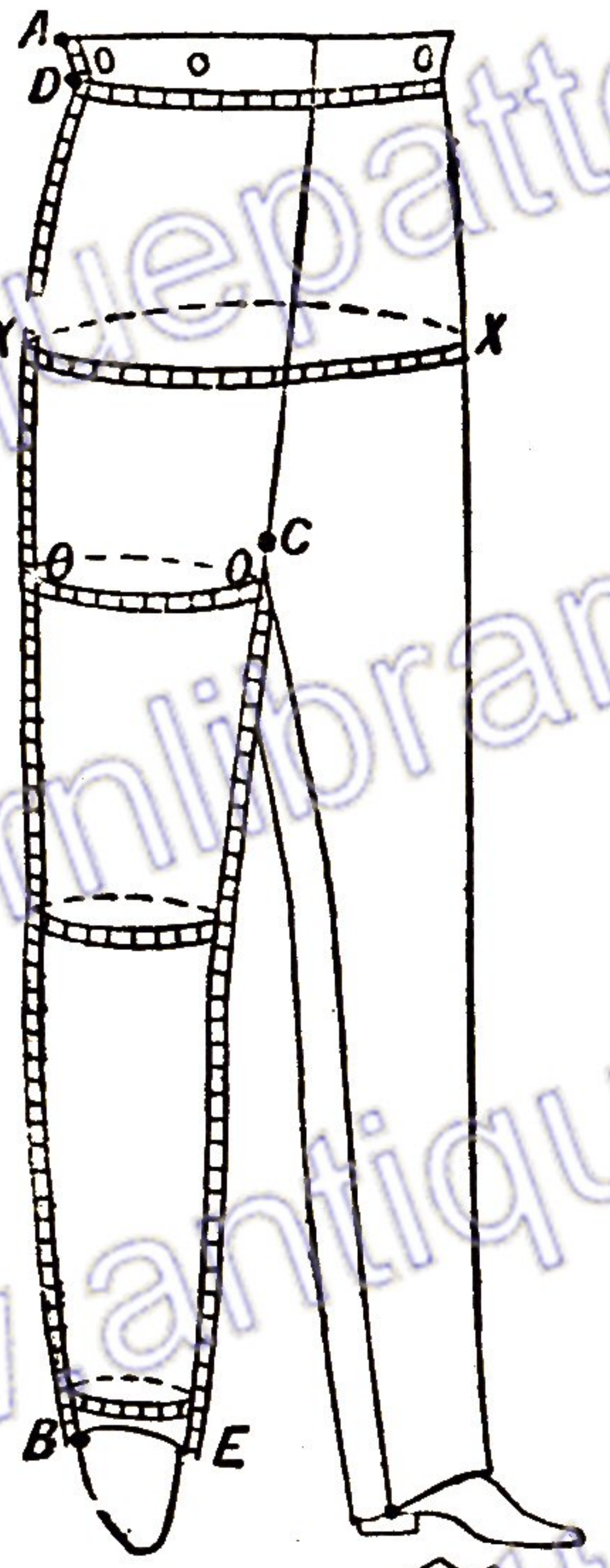
AS this book is mainly intended for the guidance of pupils, it may not be injudicious to give a few hints as to the demeanour of the cutter in taking the measurements of those whom he is called upon to fit.

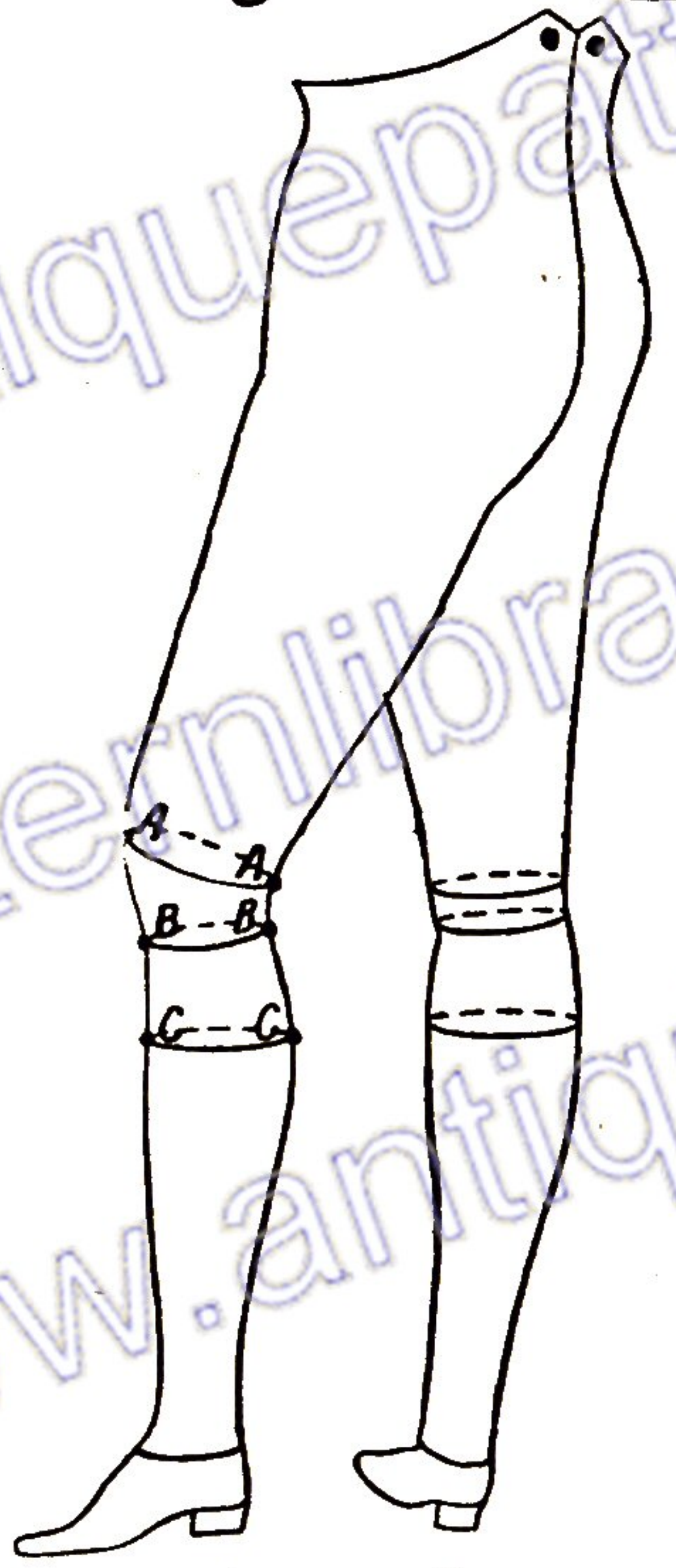
In the first place then I would strongly advise that the cutter should cultivate confidence in himself, and it can be cultivated much easier than strawberries, for any display of nervousness or fuss on the part of the measurer will create in the customer an unfavourable impression that it will take much to eradicate.

The way the student should cultivate this confidence is simply to measure as many of his friends or fellow pupils as it is possible for him to get at, which will result in his becoming methodical and expert, and free from all confusion.

In dealing with customers the cutter should avoid (even if possible) familiarity and should pay the closest attention to such instructions as may be given regarding details.

If, as sometimes happens, the customer desires something very unreasonable or impracticable, the cutter should have tact enough to show him its inadvisability, and it is remarkable how few gentlemen will insist upon their own ideas in matters of dress, if the cutter respectfully and intelligently points out their incorrectness. Of course there are such unbending folk, impervious to advice, with iron-clad notions that no reason can penetrate, who insist upon the execution of their conflicting orders until the unfortunate tailor is brought within a stay-tapes width of Bedlam, but fortunately they are comparatively few, and may serve their appointed mission on earth by demonstrating how small a portion of brain is sufficient to equip an egoist.





TROUSERS MEASUREMENTS.—*Always stand at the right hand side of the customer* and take all the lengths on the right leg.

Measure from A, top of side seam to D, the hollow, 1¾.

Continue to B, the full length of side seam (42).

From C, the fork point, close up to E, the leg length (31)

Circumference of waist at D (32).

This measure is entered as half the total (16).

Circumference of seat at X, X (36).

This measure is entered as half the total (18).

Circumference of thigh, OO, 2½ inches below fork point (C) 21.

This measure is taken closely as it is taken to obtain the exact size of leg. A tight fitting trouser may be cut the nett size of the limb, say 21, while in a loose style of trousers it may be as much as 24 or 25. This thigh measure is entered as half the total, in this case 10½ inches. I have been careful to fully describe the method of taking the foregoing measure, as it is of great use when cutting trousers intended to be close fitting. In trousers of ordinary width the thigh measure is not necessary and may be omitted.

Next take the width around knee, say 18. This measure is entered as half the total (9).

Conclude by taking the size of the bottom (17½).

In studying the above measurements the first point to notice is the order in which the various dimensions are obtained, the second that all length measures, side, and leg seams, are entered in full, and all width measures, waist, seat, knee, and bottom, only as half the total. Great care should be taken to secure accurate measurements, as the result, good, bad, or indifferent, is greatly dependant on them.

Beginners invariably take the leg length too short. To guard against this serious defect measure from the fork, point C, right down to the ground, and deduct an inch from the quantity thus obtained. Thus ground length, 32, 1 inch less, 31, gives the length of the trouser 'eg.

BREECHES.—Breeches are measured for the same as trousers (including the full length of leg seam). In addition it is necessary to take the size of the leg *over the drawers*, at the knee A, A, the small, B, B, and the calf, CC.

TROUSERS: STANDARD MODEL.

Measurements—

Top edge to waist hollow ...	1¾ inches.	Seat measure (half of total) ...	18 inches.
Continued to bottom of side ...	42 „	Knee measure	9 „
Leg length (fork to sole)... ...	31 „	Bottom	8¾ „
Waist measure (half of total) ...	16 „		

[*In this work the standard trousers are given as one in which the total knee measure is equal to the half seat measure.*]

* * * * * *

INSTRUCTIONS FOR DRAFTING.

Most of the points necessary to produce the correct outline are found by divisions of the seat measure.

If the material has no distinct pattern the point B can be fixed at one-third *nett* from the edge X.

To Form the Top-sides.

Line X to X represents the edge of cloth.

X to B one-third of seat plus 1 inch (this quantity is merely one of convenience, and may be varied as explained above. Make B a pivot and cast a curve, the length of the leg (31), as from O to the edge of the cloth at F.

The point C is marked on the curve at one half the seat measure less ½ an inch from F (8½).

Having thus obtained guide points at C and B, draw the construction line from B through C to A.

B, to C, the leg length (31).

B, to A, the side length (42).

A, to D, the length above hollow (1¾).

C, to E, half the leg measure less 2 inches (13½).

Square lines A, J; D, I; E, G; and B, H.

C, to K, one-sixth seat plus ½ an inch (3½).

E, to L, one-twelfth of knee measure (1½). B, to M, same as E, L.

Square line upwards from M, through L.

Curve leg seam from K through L and M.

C, to N, half the quantity from C to K.

Draw fall line from P, through N, to K.

D, to I, half the waist measure (8).

Place the square with one arm touching the points F and I; the angle at the top line (A, J), and draw the run of front to P.

M, to H, half bottom less 1¼ inch (7½).

Draw straight line from F to H.

Form the hip from J and I, to F.

Hollow the bottom about 1 inch.

Curve bottom, sinking ¼ inch below H.

If waist bands are desired, cut in the line D, I.

If waist bands are allowed on, cut in the line from J to P.

Take out dress as shown on plate 48.

* * * *

To Form the Under-sides.

Having cut out the top side, by its outline produce the under-side.

Mark from L, to 2, one inch.

K to 1 is one-twelfth of seat measure (1½), on the curve.

M to 3, one-twelfth of bottom plus ¼ inch (1¾).

Draw leg seam through 1, 2, and 3.

C, to 4, same as C, K, on top-side.

4, to 5, one-twelfth of seat measure (1½).

D, to DD, one-twelfth of seat measure (1½). Draw line through DD and 5 downwards.

7 is one-fourth of seat less ½ inch above top line (4).

Curve seat seam from 8, one inch outside 7, through DD, and 5 to 1.

Make F a pivot, and curve outwards from J to 14, and I to 10.

Measure waist from D to J, place this amount at hollow of closing seam and measure out as curved line to the point 10, an inch and a half more than the waist measure (17½).

Measure top-side from X to X at hip, level with the point 4.

Place quantity thus obtained on prominence of seat seam, point 11, and measure to 12, the seat measure (18), with 1¾ inches added for seams and ease (19¾).

Measure top-side from L to G.

Place quantity thus obtained at 2, and measure to side-seam, point 16, the knee measure (18), plus 1 inch for seams (19).

Measure top-side from M to H, place quantity thus obtained at 3, and measure to 13, the bottom measure 17½ plus ½ inch (18).

Draw side seam through 14, 10, 12, 16, and 13.

Curve bottom 3 to 13, half an inch below square line.

8 to 9 at top, 2 inches. Curve from 9 to 14.

Take out a fish of ¾ inch at waist the point directed towards the round of the seat.

The trousers when finished should measure at waist, knee, and bottom, the nett measures taken on body.

The seat measured over the most prominent part should be 1 inch a side larger than the measure taken.

* * * * * *

CUTTING OUT.

When cutting out leave inlays down the leg seam, side seam, and seat seam of the under-sides, also a good turn-up—say, 1½ inches, at the bottom of both top and under-sides. Make distinct guide marks at the knees and hips of both top and under sides, for the purpose of guarding against "twisting" in making up.

Previous to cutting always ascertain that the pile of the cloth (if there be one) is running downwards. If the material be a checked one the patterns should be laid upon the cloth so that the lines match at side seams.

A complete list of the trimmings required is given at the end of this book under the heading of "Trimming."

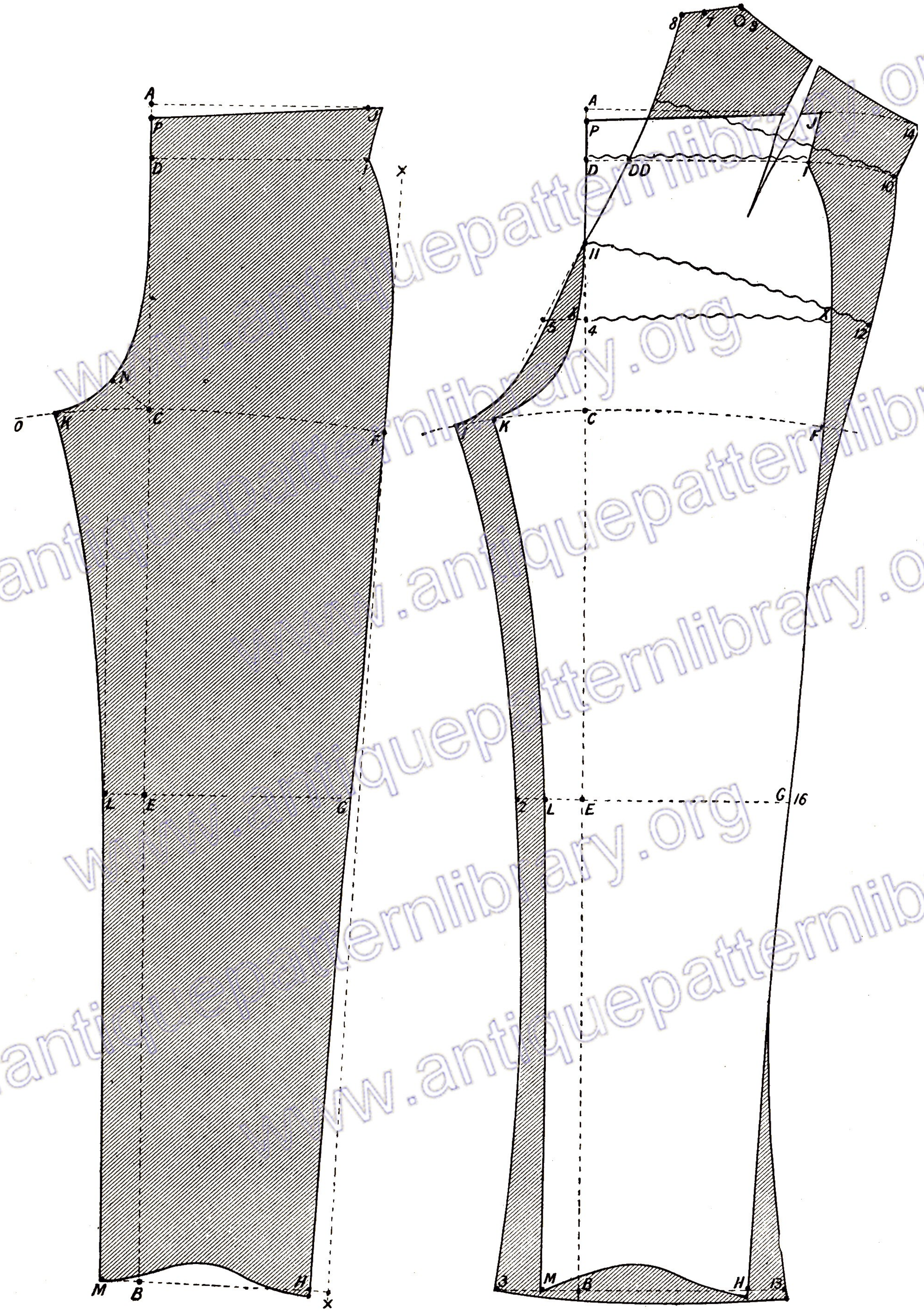

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PLATE 80.—NORMAL TROUSERS.

CONSTRUCTION LINES.

SUCH of my readers as may have had the advantage of perusing many of the works on trousers cutting now before the trade, may have remarked that up to the present I have not so much as mentioned the subject of "Construction Lines," an omission that if judged by the prominence accorded it by many trade authors and lecturers, may be looked upon as a loss if not a defect.

If such an idea has suggested itself, I wish to at once dispel it by stating that its absence has been intentional, and that I now only mention the matter to show that the location of construction lines is merely a matter of convenience, that in no possible way can be considered as affecting the results of the cutting.

Construction lines, as I have often expressed to my pupils, may be looked upon as the scaffold poles upon which the edifice is constructed, and it does not matter where they be placed provided the *outline* of the completed pattern is in harmony with the form of the individual for which it is cut.

The amount of "copy" written to advocate certain locations for the construction lines of trousers would probably carpet the room in which I sit, but the amount of reason contained in this volume of theory might be conveniently inserted under the stopper of my ink bottle.

To a trade author affecting to construct his work upon an anatomical basis the subject of construction lines comes as "a boon and a blessing," and he figuratively chops up the body into "ribs," "rounds," "haunches," "loins," and "sirloins," until his collection of mutilations is as varied as that of "Jack the Ripper," for the purpose of showing that the construction line of trousers should always run direct from the navel to the ankle joint, or as the case may be from the nipple to the great toe.

All this reasoning, and the consequent contentious argument upon the subject of construction lines is but a deplorable waste of time and energy, as most practical men will admit that they may be placed at the sides, or the centre of the draft, with equally good results, provided that the working of the system be arranged to produce as previously stated, an outline of the garment agreeing with that of the figure.

It is, I cannot too often repeat, this *outline* that makes the fit, and a front, side, or centre construction line—nay, even a diagonal one running from the side hollow of the waist to the bottom of the leg seam, will each by a varying and intelligent adjustment of divisions or quantities, produce an identical outline, and as a natural consequence an identical fit.

An amusing instance of this was brought under my notice some years ago, when I was privileged to participate in the deliberations of the authors of a certain system (that shall be nameless) regarding the advisability of making certain changes in the outline that experience had demonstrated to be advisable; and although a special chapter in the work had been devoted to showing that the centre construction line—at one-sixth of the seat measure inside the fall line—was an indispensable one, based upon rigid anatomical facts, it was decided to shift it, for convenience sake one inch and a half nearer to the front.

I mention this not to disparage either the system alluded to or its authors, but merely to indicate that the precise location of the construction line is a matter of no importance, that can never influence the fit of a pair of trousers, and as such should never be classed as an indispensable feature in a practical system of trouser cutting.

The construction line of the Sectional System is like that of many other systems—some good, some bad, and the most indifferent—placed to run level with the fall line, or front of the body part, of the trousers.

The reason for this is that in my opinion it affords a better basis for establishing *at a glance* the degree of "openness" or "closeness" of the legs, than construction lines placed at the centre, or side seams.

It is also a convenient line as a basis, as the necessary divisions to produce the outline from it are of a very simple and direct character. Still I do not, for the reasons above given, consider it in any way more reliable than either the side, or centre, construction lines so extensively used by modern system makers.

On this subject of construction lines I have spoken very plainly, as I do not wish my pupils to be nonplussed when some anatomy-mad critic condemns their work because he considers sufficient provision has not been made for the working of the muscles, &c., and because I wish them to distinctly understand that the realm of the tailor is *outside* the skin of his customers, and can be circled by a three-halfpenny inch tape.

NARROW TROUSERS.

(Description and full particulars as to details are given on page 185).

MEASUREMENTS.—

Top edge to waist hollow ...	1¾ inches.		Seat measure (half of total)	18 inches.
Continued to bottom of side ...	42 „		Thigh measure	10½ „
Leg length (fork to sole)... ...	31 „		Knee measure	8 „
Waist measure (half of total) ...	16 „		Bottom	8 „

[*The narrow trousers I define as one in which the total knee measure is less than the half seat measure.*]

* * * * * *

INSTRUCTIONS FOR DRAFTING.

Most of the points necessary to produce the correct outline are found by divisions of the seat measure.

To Form the Top-sides.

Line X to X represents the edge of cloth.

X to B one-third of seat plus 1 inch (this quantity is merely one of convenience, and may be varied as previously explained Make B a pivot and cast a curve, the length of the leg (31), as from O to the edge of the cloth at F.

The point C is marked on the curve at one half the seat measure less ½ an inch from F (8½).

Having thus obtained guide points at C and B, draw the construction line from B through C to A.

B, to C, the leg length (31).

B, to A, the side length (42).

A, to D, the length above hollow (1¾).

The thigh line XX, to XX, is drawn 2½ inches below C.

C, to E, half the leg measure less 2 inches (13½).

Square lines A, J; D, I; E, G; B, H, and thigh line.

C, to K, one-sixth seat plus ½ an inch (3½).

E, to L, one-twelfth of knee measure (1¼). B, to M, same as E, L.

Square line upwards from M, through L.

Curve leg seam from K through L and M.

C, to N, half the quantity from C to K.

Draw fall line from P, through N, to K.

D, to I, half the waist measure (8).

Place the square with one arm touching the points F and I; the angle at the top line (A, J), and draw the run of front to P.

M, to H, half bottom less 1¼ inch (7½).

L, to G, half the knee measure (8).

Draw straight lines from F to G, and from G to H.

Form the hip from J and I, to F.

Hollow the bottom about 1 inch.

Curve bottom, sinking ¼ inch below H.

If waist bands are desired, cut in the line D, I.

If waist bands are allowed on, cut in the line from J to P.

The distance from M to H, may be varied as circumstances demand.

To Form the Under-sides.

Having cut out the top side, by its outline produce the under-side.

Mark from L, to 2, one inch.

K to 1 is one-twelfth of seat measure (1½), on the curve.

M to 3, one-twelfth of bottom plus ¼ inch (1½).

Draw leg seam through 1, 2, and 3.

C, to 4, same as C, K, on top-side.

4, to 5, one-twelfth of seat measure (1½).

D, to DD, one-twelfth of seat measure (1½). Draw line through DD and 5 downwards.

7 is one-fourth of seat less ½ inch above top line (4).

Curve seat seam from 8, one inch outside 7, through DD, and 5 to 1.

Make F a pivot, and curve outwards from J to 14, and I to 10.

Measure waist from D to J, place this amount at hollow of closing seam and measure out as curved line to the point 10, an inch and a half more than the waist measure (17½).

Measure top-side from X to X at hip, level with the point 4.

Place quantity thus obtained on prominence of seat seam, point 11, and measure to 12, the seat measure (18), with 1¾ inches added for seams and ease (19¾).

Measure top-side from L to G.

Place quantity thus obtained at 2, and measure to side-seam, point 16, the knee measure (16), plus 1 inch for seams (17).

Measure top-side from M to H, place quantity thus obtained at 3, and measure to 13, the bottom measure 16 plus ½ inch (16½).

Draw side seam through 14, 10, 12, 16, and 13.

Curve bottom 3 to 13, half an inch below square line.

8 to 9 at top, 2 inches. Curve from 9 to 14.

Take out a fish of ¾ inch at waist the point directed towards the round of the seat.

A little extra length, for holding on over the calf, may be allowed at the bottom of the under seam.

* * * * * *

WIDE TROUSERS.

(Description and particulars of detail on page 185).

MEASUREMENTS—

Side, 1¾, 42; Leg, 31; Waist, 16; Seat, 18; Knee, 10; Bottom, 9.

This style of trousers in all its fitting points are produced exactly the same as the standard model.

The changes to provide for the altered style may be described as follows:—

From the point E to L is the usual one-twelfth of knee measure; and from the point L to Q is one half of the difference between the full knee (20) and half seat measure (18).

The difference in this case being two inches, it follows that the distance from L to Q is one inch.

From B to M, is half an inch less than the distance from E to Q.

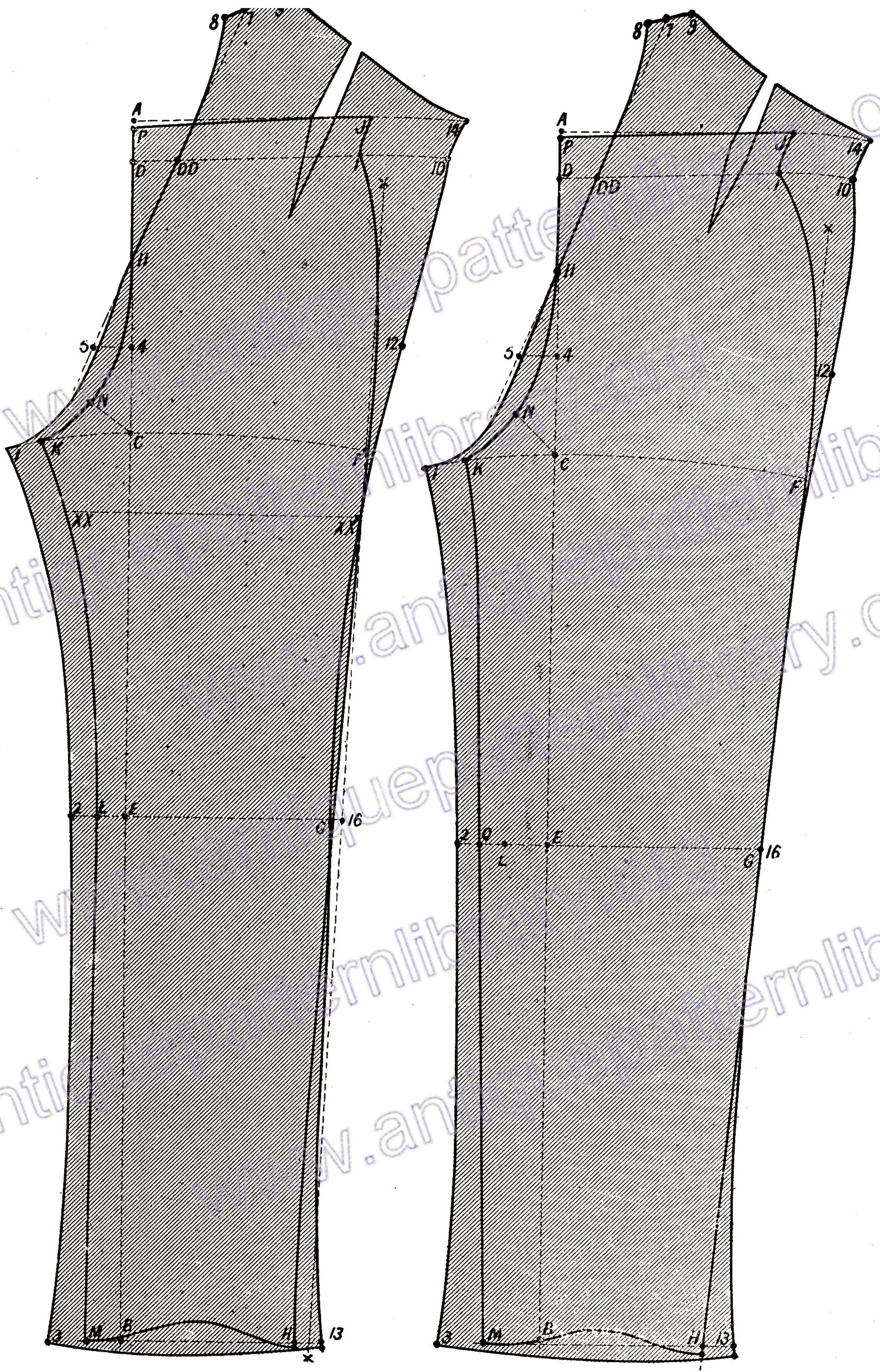
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PLATE 81. I.—NARROW TROUSERS. II.—WIDE TROUSERS.

ORDINARY TROUSERS.

AS STANDARD MODEL. Plate 80.

IN placing before my readers my method of trouser cutting, I have reasonably, I think, commenced with trousers of medium width intended for an average-sized figure of proportionate build.

At the outset it will be advisable to explain what is meant by trousers of medium width, and for the purposes of instruction I define it as one in which the full knee measure is equal to the half seat measure. Thus, a trouser measuring 18 knee for a figure whose half seat measure is 18, is a medium one. If the knee were 17 inches the trousers would be narrow, while if it were 19 inches it would be wide.

The utility of this calculation will be demonstrated as the system is proceeded with, when it will be shown that by a very simple arrangement the knee width will be accurately arranged by the actual working of the method, even in cases where the knee measure may be only a quarter of an inch larger or smaller than the normal.

As will be seen from an examination of the "Standard" diagram, the top-side is best cut out singly, even when a pattern is cut, as the corresponding curves of the under-side can be better arranged on such a plan than if the two sides are marked together and the outline of the top-side notched out in a manner that many cutters seem to consider reliable.

The top-sides are fully marked and cut out, previous to cutting out of the undress side the provision for dress.

If trousers are desired with waist bands the student may proceed in the usual manner as described in the instructions for drafting, with the exception that the rise above the hollow of waist line (DD to I) is cut off, the deficiency of length thus produced being supplied by the width of the separately cut waist band. Of course when waist bands are arranged, the under-sides from the closing seam to the point 10, is cut away the same amount as taken off the rise of the top-sides.

The trousers as produced by the Standard Model are arranged to meet the requirements of the great majority of customers. They are neither unduly close, or open in the legs; the size of fork is sufficient for all ordinary requirements without being excessive; while the degree of seat angle is sufficient to meet the purposes specified in the introductory remarks on trouser cutting, without showing or producing the defects attendant upon too crooked a seat angle.

In Making Up, these trousers will require but little manipulating outside of the treatment that all good trouser makers bestow upon their work.

Previous to putting a stitch in the trousers, if it be made of a material that will what is known as "spot," it should be damped all over. All the balance marks should be notched, or, if ravelly material is being worked on, thread-marked; in which latter case the edges of the various seams should also be serged. In fitting up the trousers the fly catch should be cut more hollow on its sewing edge than the fall line—a plan that provides the ease along the outer edge of the "catch," that is always absent from the work of a "snob." The "fly" in many of the best houses is made up of Silesia in preference to cloth as it is considered to make a thinner and cleaner finish. This, however, is a matter of detail influenced by circumstances. In closing the trousers the left or dress side from the bottom of the fly to the leg seam should be slightly held on to the right or undress side, and furthermore should be sewn with a thick but *not tight* stitch. The crutch lining is an adjunct that is too often overlooked, and has spoiled the fit of more trousers than might be imagined. The average trouser maker, I have always noticed, cuts his crutch lining on the straight, and—alas for the fit and comfort of the trousers!—thickly bastes it to the closing seam with thread.

This is a bungling method that would spoil the fit of even trousers cut by the Sectional System, and should never be tolerated. The crutch lining where it touches the curve of closing seam should always be cut on the bias, when it will be found that all the rest of its outline will also be on the bias, and consequently elastic *It should never be fastened to the closing seam.*

The general outline of the Sectional trousers is so arranged that but a trifling amount of superfluous material will show at the back of the thighs when the side and leg seams are sewn and pressed. This amount, however, slight as it is, should be carefully shrunk in under the damp rag. Similar treatment should be given to the front bottoms of the trousers, always keeping in view that for present style the shrinking should not be overdone.

CORPULENT MEN'S TROUSERS.

Measurements—

Top edge to waist hollow	1¾ inches.	Belly measure (half of total)	23 inches.
Continued to bottom of side	43 "	Seat measure...	21 "
Leg length (fork to sole)	29 "	Thigh measure	12½ "
Waist measure (half of total)... ...	22 "	Knee measure	10 "
Bottom	19 inches.		

As the proportionate waist measure is three inches less than the seat, the above measure indicates four inches disproportion.

For details connected with this style of trousers refer to the information given on page 183.

INSTRUCTIONS FOR DRAFTING.

The mean figure between the standard quantity 20 and the actual seat measure gives the working scale.

In the above measures the mean quantity is 20½, thus: Standard, 20. Actual Seat measure, 21. Mean (or middle) figure, 20½.

To Form the Top-sides.

Line X to X represents the edge of cloth.

X to B one-third of seat plus 1 inch (this quantity is merely one of convenience, and may be varied as previously explained). Make B a pivot and cast a curve the length of the leg (29), as from O to the edge of the cloth at F.

The point C is marked on the curve at one-half the scale from edge of cloth (10¼).

Having thus obtained guide points at C and B, draw the construction line from B through C to top.

B to C, the leg length (29).

B to D, the side length (43), less the waist band 1¾ (41¼).

C to E, half the leg measure less 2 inches (12½).

Square lines, D, I; E, G; and B, H.

C to K, one-sixth scale plus ½ inch (4).

E to L, one-fourth of the distance from C to K (1 inch). B to M same as E, L.

Square line upwards from M through L.

Curve leg seam from K through L and M.

XX to XX, the thigh measure (12½).

C to N, half the quantity from C to K.

D to I, half the waist measure (11 inches).

I to S, half the belly measure (11½).

D to R, one-half of the waist disproportion (2).

Curve top line from R to I.

Take out a V at the prominent part of belly, that when sewn will be the same amount as from D to S.

(If the V is objected to, full the same amount on the waist band.)

Curve the fall line from S, through N to K.

Mark from I to J, the width of waist band (1¾).

Draw sewing on edge of waist band from J to PP.

PP to P, the same as from I to J (1¾).

M to H, half bottom less 1¼ inch (8¼).

Draw straight line from XX to H.

Form the hip from I to XX.

Hollow the bottom about 1 inch.

Curve bottom, sinking ¼ inch below H.

Take out dress as usual.

To Form the Under-sides.

Having cut out the top-side, by its outline produce the under-side.

Mark from L to 2, one inch.

K to 1 is one-twelfth of scale (1¾), on the curve.

M to 3, one-twelfth of bottom plus ¼ inch (1⅞).

Draw leg seam through 1, 2 and 3.

C to 4, same as C, K on top-side.

4 to 5, one-twelfth of scale (1¾).

D to DD, one-twelfth of seat measure (1¾). Draw line through DD and 5 downwards.

7 is one-fourth of seat less ½ inch above the line PP, I (4⅝).

Curve seat seam from 8, one inch outside 7, through DD, and 5 to 1.

Make F a pivot, and curve outwards from J to 14, and I to 10.

Measure waist from PP to I, place this amount at hollow of closing seam and measure out as curved line to the point 10, an inch and a-half more than the waist measure (23½).

Measure top-side from fall line to hip, level with the point 4.

Place quantity thus obtained on prominence of seat seam, point 11, and measure to 12, the seat measure (21), with 1¾ inch added for seams and ease (22¾).

Measure top-side from L to G.

Place quantity thus obtained at 2, and measure to side-seam, point 16, the knee measure (20), plus 1 inch for seams (21).

Measure top-side from M to H, place quantity thus obtained at 3, and measure to 13, the bottom measure 19 plus ½ inch (19½).

Draw side seam through 14, 10, 12, 16 and 13.

Curve bottom 3 to 13, half-an-inch below square line.

8 to 9 at top, 2¼ inches. Curve from 9 to 14.

Take out a fish of ¾ inch at waist, the point directed towards the round of the seat.

* * * * * *

RIDING TROUSERS.

Riding trousers, with the following exceptions, are produced the same as the narrow style.

The length of the leg from B at bottom to BB is increased two inches. The distance from C to K is increased to *one inch* more than a-sixth of the seat measure. The allowance from the point 4 to 5 is a-quarter of an inch *more* than one-twelfth of seat measure. From D to DD is a-quarter of an inch *less* than one-twelfth. The seat seam is curved a trifle outside the line DD, 5. The top of the side seam of the under part is cut three-quarters of an inch above the curve 14, and the top-side from the point F upwards is stretched to meet it.

From E to L is three-quarters of an inch, and the leg seam is curved from the fork point (K) through L to BB.

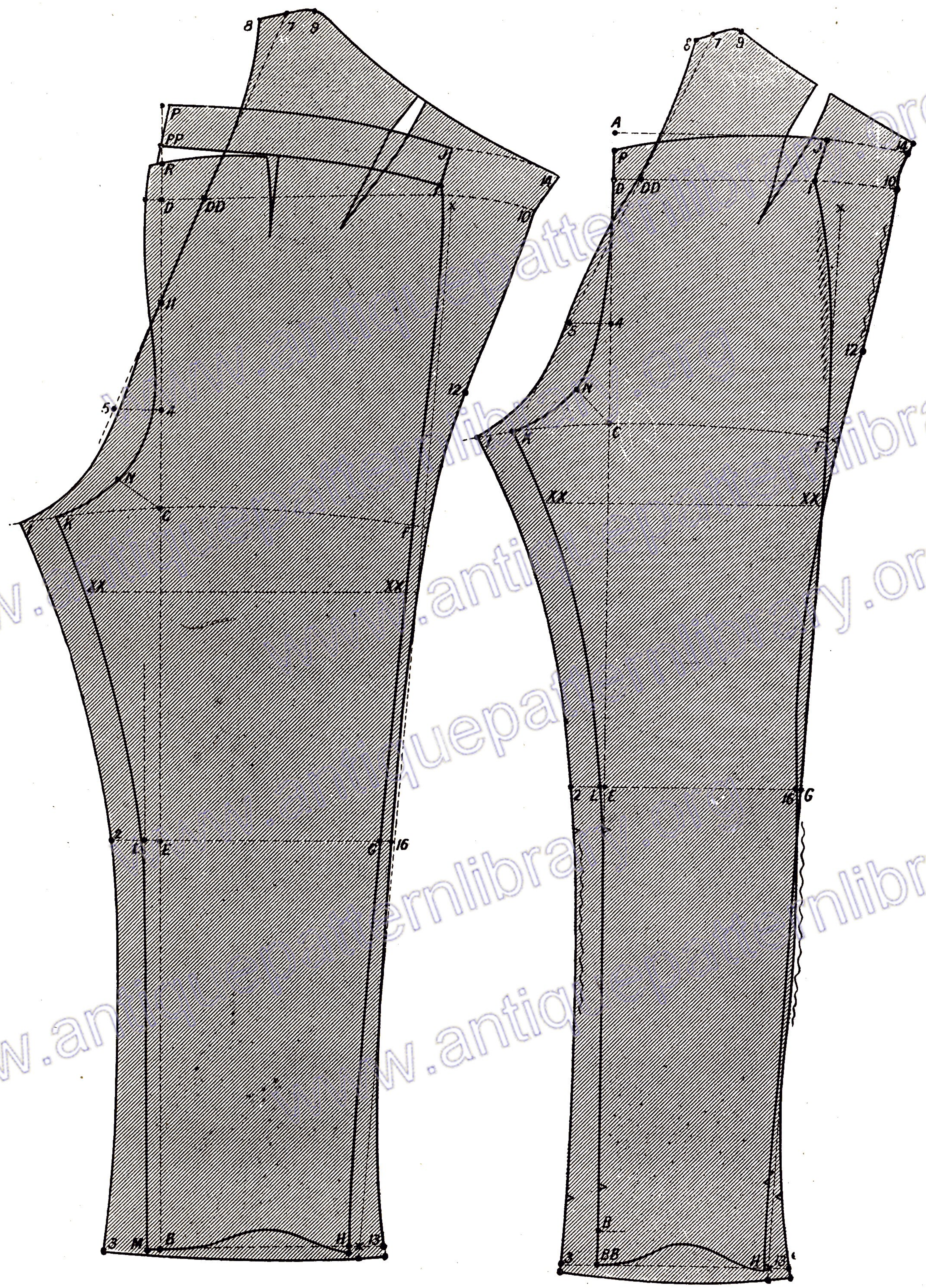
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PLATE 82. I.—CORPULENT MAN'S TROUSERS. II.—RIDING TROUSERS.

RIDING TROUSERS.

(Plate 82,)

THE successful cutting of riding trousers is a branch of the trade that has made fortunes for several of the most celebrated tailors, who have made it a pronounced speciality; while it is an indisputable fact that the majority of ordinary tailors find great difficulty in providing for the special requirements of riders.

This difficulty to a certain extent is explainable by the fact that great diversity of opinion prevails in trade circles as to the changes advisable to make from an ordinary trouser pattern into one intended for riding purposes.

Many tailors assert that the feature above all others necessary to infuse, is the special arrangement of the fall line (C to P), which in their opinion should be *receded* at the top—that is, marked inside the point P. Others, again, scout this notion, and maintain that the front line should be *advanced* at the top.

I do not consider it would serve any good purpose to enter into a minute consideration of these changes, which in the majority of instances are neutralised by counteracting changes in the openness of legs and seat angle, and will merely remark that as my observation has convinced me that the position of the body from the fork line upwards is but slightly—if at all—changed, from its position when walking, I do not consider it advisable to either recede, or advance, the fall line.

In considering the subject of "Riding Trousers," the first claim upon our attention is demanded by the changed position of the legs, which are opened from the fork downwards, requiring, it is reasonable to argue, a corresponding change in the legs of the trousers. Hence it is that in riding trousers I change the run of the leg seam until it intersects the construction line at B; the amount of width lost being transferred to the side seam at H.

In the next place the distance from C to K, and C to 1, must be increased, and the curve of seat and fall lines filled up to remove the strain from fork to knee, that will be apparent in an ordinary trousers if the wearer sit with his knees apart in the position assumed when riding. To prevent the accumulation of surplus cloth in the lap, the front is lowered more than usual at P, and the top side seam strained from the hip to the hollow (I). Finally the length of leg must be increased.

* * * * * *

CORPULENT MEN'S TROUSERS.

(Plate 82.)

As mentioned above considerable difference of opinion exists as to the cutting of riding trousers, but it is but a trifle compared to that entertained on the subject of corpulent men's trousers. Books have been written and hundreds of articles published in trade journals to illustrate various views of the subject, yet notwithstanding, all the trade is practically divided into two camps, the warriors in one of which stoutly insist that the front line should be advanced at P, while their opponents as determinedly maintain that it should be receded. Wherever a dozen cutters are got together the strong probabilities are that half a dozen of them will advocate a receding fall line, and six of them a forward one.

Well, "A plague upon both your houses!" say I, as I neither advance nor recede it; for although as an examination of the diagram on plate 82 will indicate, I *apparently* forward it, (note the italics,) an examination of the method will disclose the fact that in the working of the system it is brought back to the original front line by a plan that places the extra cloth exactly where it is required—not on the front edge, but on the prominent part of the stomach. I don't know whether this particular plan of providing for the belly has been anticipated, any more than I know for certain who was the author of Shakespeare's Plays, or the discoverer of America, for this is a sceptical age, but I do think that it is the most convenient and practical way to distribute the difference between the waist and belly measures, which are never the same in a corpulent figure.

Apart from the V introduced from the top of the waist line, such trousers must be lengthened upwards beyond the point A, to provide for the increased length of figure, for the same reason that the front waist line of coats for such figures requires lengthening; while to accommodate the changed position of legs (see the article on "The Corpulent Figure," on page 66), the legs of the trousers must be opened. Furthermore, as men of such a build naturally object to unnecessary looseness at the fork, the working scale is reduced in the manner set out in the instructions for drafting on page 182.

PEG-TOP TROUSERS

Measurements—

Top edge to waist hollow	1¾ inches.		Seat measure (half of total)	18 inches.
Continued to bottom of side	42 „		Knee measure „ „	11 „
Leg length (fork to sole)...	31 „		Bottom ... „ „	8 „
Waist measure (half of total)	16 „			

The Peg-top Trousers I define as one in which the bottom is at least 2 inches smaller than the knee.

* * * * * *

INSTRUCTIONS FOR DRAFTING.

To Form the Top-sides.

Line X to X represents the edge of cloth.

X to B one-third of seat plus 1 inch (this quantity is merely one of convenience, and may be varied as previously explained. Make B a pivot and cast a curve the length of the leg (31), as from O to the edge of the cloth at F.

The point C is marked on the curve at one half the seat measure plus ½ an inch from F (9½).

Having thus obtained guide points at C and B, draw the construction line from B through C to D.

B, to C, the leg length (31).

B, to D, the side length less the waist band (40¼).

C, to E, half the leg measure less 2 inches (13½).

Square lines, D, I; E, G; and B, H.

C, to K, one-sixth seat plus ½ an inch (3½).

E, to L, one-eighth of knee measure (2¾). B, to M, one-half of E, L.

Square line upwards from M, through L.

Curve leg seam from K through L and M.

C, to N, half the quantity from C, to K.

Draw fall line from D, through N, to K.

D, to I, half the waist measure (8).

M, to H, half bottom less 1 inch (7).

L, to G, half knee less ½ inch (10½).

Draw curved line from F to H.

Form the hip from I, to F.

Hollow the bottom about 1 inch.

Curve bottom, sinking ½ inch below H.

If waist bands are desired, cut in the line D, I.

If waist bands are allowed on, add the measure, 1¾ above D and I. (*Take out dress as usual*).

To Form the Under-sides.

Having cut out the top side, by its outline produce the under-side.

Mark from L, to 2, one inch.

K to 1 is one-twelfth of seat measure (1½), on the curve.

M to 3, one-twelfth of bottom plus ¼ inch (1⅓).

Draw leg seam through 1, 2, and 3.

C, to 4, same as C, K, on top-side.

4, to 5, one-twelfth of seat measure (1½).

D, to DD, one-twelfth of seat measure (1½). Draw line through DD and 5 downwards.

8 is one-fourth of seat less ½ inch above top line (4).

Curve seat seam from one inch outside 7, through DD, and 5 to 1.

Make F a pivot, and curve outwards from I to 10.

Measure waist from D to J, place this amount at hollow of closing seam and measure out as curved line to the point 10, an inch and a half more than the waist measure (17½).

Measure top-side from L to G.

Place quantity thus obtained at 2, and measure to side-seam, point 16, the knee measure (22), plus 1 inch for seams (23).

Measure top-side from M to H, place quantity thus obtained at 3, and measure to 13, the bottom measure 16 plus ½ inch (16½).

From F, to FF, is the same as from G to 16.

Draw side seam through 10, FF, 16, and 13.

Curve bottom 3 to 13, half an inch below square line.

Take out a fish of ¾ inch at waist the point directed towards the round of the seat.

The trousers when finished should measure at waist, knee, and bottom, the nett measures taken on body.

The seat measured over the most prominent part should be 1 inch a side larger than the measure taken.

* * * * * *

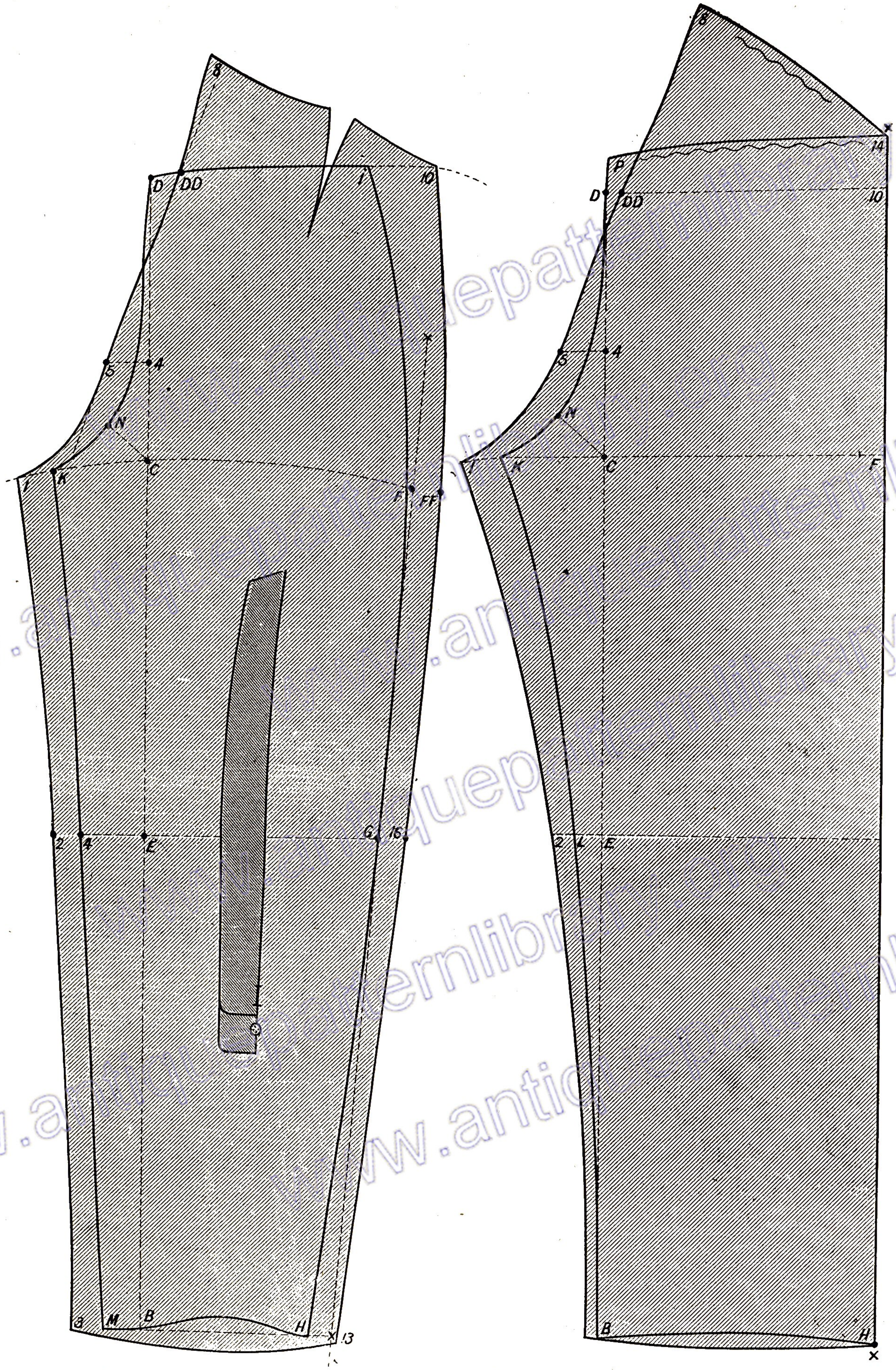
PYJAMA TROUSERS.

Measures—

Top to hollow	2½.	Side	42¾	Seat	18
Leg			31	Knee	11
Waist			16	Bottom	10

From X, to X, is the double edge of material. H, to F, the leg length (31), to 14 the side length (43). From 14 to 10 the rise above waist (2½). Square fork, waist, knee, and bottom lines. From F, to C, half the seat plus 1 inch (10). H, to B, the bottom measure (10). From E, to L, 1 inch. C, to K, one-sixth plus ½ inch (3½). C, to N, half of C, K. Curve fall line, and leg as diagram.

Under side as usual with following exceptions. D, to DD, is one inch. B to 3 is ½ inch. Waist is drawn in with a girdle. For instructions see page 185.


8
D
DD
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10
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PLATE 83. I.—PEG TOP TROUSERS. II.—PYJAMA TROUSERS.

NARROW TROUSERS.

(Plate 81.)

FROM an examination of the diagram given for narrow trousers it will be seen that the changes from the ordinary one are very few. All the measures are taken in the usual way, and in addition the size of the thigh is taken closely around the leg at about 2½ inches below the fork. The pupil should be careful to take this measure in the exact position described, as the diverse ways in which this measure is taken by different tailors are most remarkable. Some take it as loose as they desire the garment to be when finished; some take it, as I recommend, closely; others take it below the fork, and the majority right up to the fork; so that in many instances the so-called thigh measure actually includes the lower portion of the seat. This should never be. Narrow trousers are probably the easiest to fit of any style worn, as being cut close to the limbs they cannot fall into the unsightly folds too often seen in the wider styles. These trousers (like riding trousers) are usually well "worked up," the hams being shrunk, and a little length held on over the calves.

* * * * * *

WIDE TROUSERS.

(Plate 81.)

The style of trousers which might appropriately be designated the "sack" shape is the most difficult to cut, as if the widths are not properly distributed, and the correct "hang" or fall of the leg and side seams preserved, the effect will be most disappointing. The plan I give will produce good fair hanging trousers that will not (if properly made up) twist in the legs at either leg or side seams. In making up this style of trousers no shrinking or stretching is required, as the object aimed at is to provide a *straight* hanging garment that does not in any way define the natural curve of the leg.

* * * * * *

PEG-TOP TROUSERS.

(Plate 83.)

In some respects this style of trousers resembles the "sack" shape above described with the exception that the hips are cut fuller, or rounder, and the bottoms narrower. The middle of the top-side is well scooped out over the boot, as required in all trousers with narrow bottoms. I don't know if peg-top trousers have ever been finished without side pockets, I have never seen such a one, and further I believe it is the correct thing for the wearer to always carry his hands in the said pockets with the little fingers extended outwards. The style is not a fashionable one just now in England, but it "bobs up serenely" from time to time, and the student must be prepared for such a contingency.

* * * *

SAILORS' TROUSERS.

(Plate 84.)

This is a style of garment that but few ordinary tailors are called upon to make, but its description is necessary in a work of such scope as the author is endeavouring to produce. The most striking feature is the enormous width of bottom and the absence of a side seam. The seat is cut very close fitting, so close indeed, that one wonders how the wearer can sit down in them; but my nautical knowledge is limited, so that perhaps they are not supposed to sit down in them, which reminds me of several apposite stories that I have no space to relate. The style I think must have been originally invented by some leader of salt-water fashions who was afflicted with particularly large feet. The wearers of these garments are continually "hoisting" them, to provide for which no braces are worn, but I may add the tailor need not make the waist measure any larger than that taken on the body. The general characteristics of this garment may be defined as of a "breezy" character,—but dear me! I have almost finished my page without mentioning that the fronts are finished with "whole falls," and that the back waist is drawn in with strong silken ribbon, the ends of which are tied in a bow, which was probably introduced to serve in lieu of the "pig tail" when Jack in the march of evolution dropped that picturesque appendage.

SAILOR'S TROUSERS.

MEASUREMENTS—

Top edge to waist hollow ...	1¾ inches.	Seat measure (half of total) ...	18 inches.
Continued to bottom of side ...	42 „	Knee measure „ „	8½ „
Leg length (fork to sole)... ...	31 „	Bottom ... „ „ ...	22 „
Waist measure (half of total) ...	16 „		

These trousers are cut without a side seam.

* * * * * *

INSTRUCTIONS FOR DRAFTING.

To Form the Top-sides.

Line J to H represents the edge of cloth.

H to B one-half of seat (this quantity is merely one of convenience, and may be varied as previously explained. Make B a pivot and cast a curve the length of the leg (31), as from O to the edge of the cloth at F.

The point C is marked on the curve at one half the seat measure from F (9).

Having thus obtained guide points at C and B, draw the construction line from B through C to D.

B, to C, the leg length (31).

B, to D, the side length less the waist band (40¼).

D, to A, the length of rise (1¾).

C, to E, half the leg measure less 2 inches (13½).

Square lines, D, I; E, G; and B, H.

C, to K, one-sixth seat plus ½ an inch (3½).

E, is the point to which leg seam is drawn.

The bottom of leg seam touches B.

Curve leg seam from K through E and B.

C, to N, half the quantity from C, to K.

Draw fall line from D, through N, to K.

D, to I, half the waist measure (8).

B, to H, forms the bottom.

Draw side line from F to H.

Form the hip from I, to X, at which point the double edge commences.

The top sides are rounded at bottom.

Curve bottom, sinking ½ inch below H.

(*Take out dress as usual.*)

* * * *

To Form the Under-sides.

Having marked out the top side, by its outline produce the under-side.

Mark from E, to 2, one inch.

K to 1 is one-twelfth of seat measure (1½), on the curve.

B to 3, is the amount necessary to make up the full size of bottom (22).

Draw leg seam through 1, 2, and 3.

C, to 4, same as C, K, on top-side.

4, to 5, one-twelfth of seat measure (1½).

D, to DD, one-twelfth of seat measure (1½). Draw line through DD and 5 downwards.

8 is one-fourth of seat less ½ inch above top line (4).

Curve seat seam from one inch outside 7, through DD, and 5 to 1.

Make F a pivot, and curve outwards from I to 10.

Measure waist from D to I, place this amount at hollow of closing seam and measure out as curved line to the point 10, an inch more than the waist measure (17). The piece of cloth cut from J, to X of top-side will be of use in providing size here, assuming that it has not been cut down in the crease (10 to X).

Measure top-side from B to H, place quantity thus obtained at H, and measure to 3, the bottom measure 22 plus ½ inch (22½).

Curve bottom 3 to H, half an inch above square line.

The trousers when finished should measure at waist, knee, and bottom, the nett measures taken on body.

The seat measured over the most prominent part should be the same as the measure taken.

[*For description of Sailor's Trousers, see page* 185.]

* * * * * * *

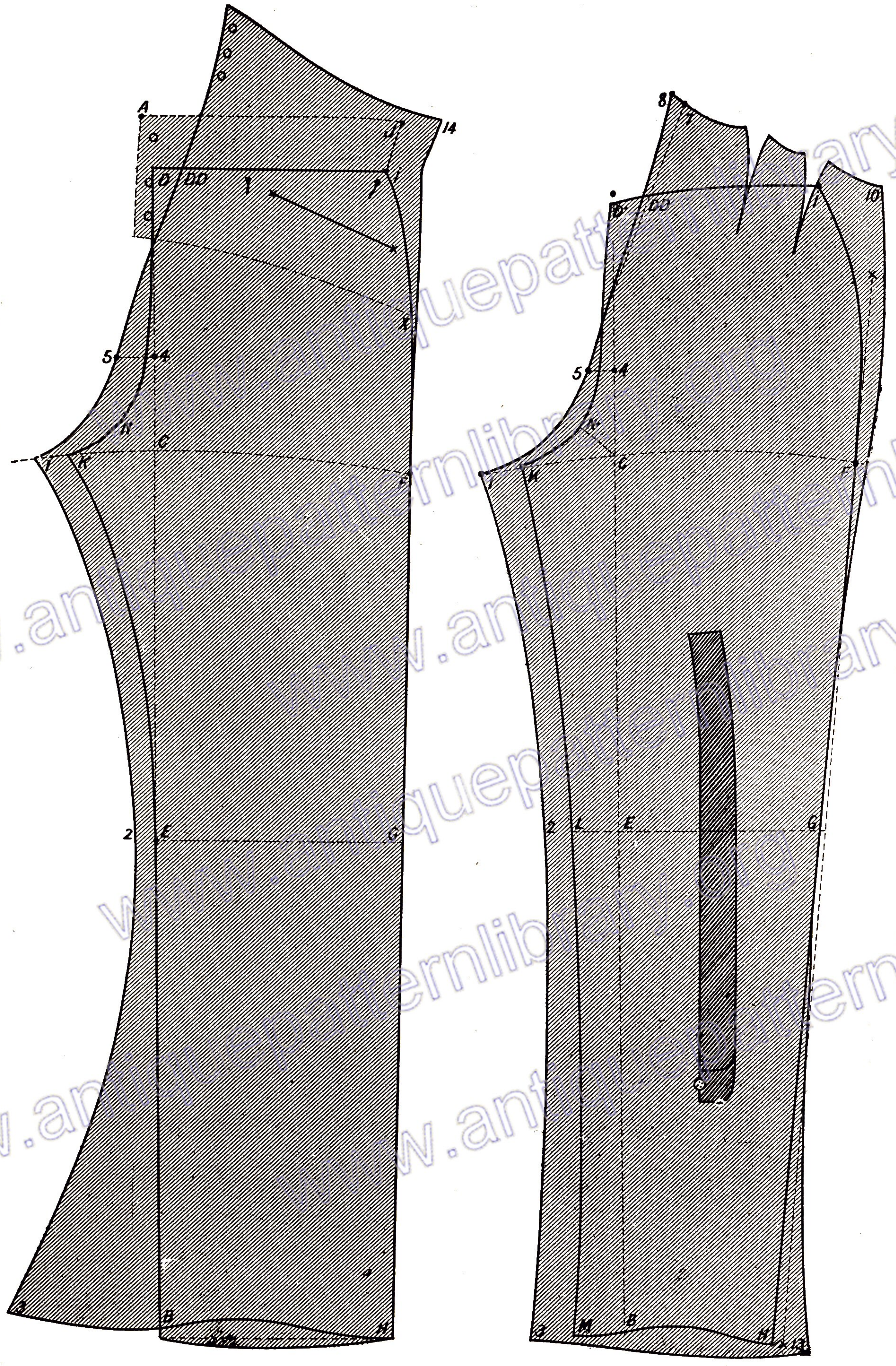
CONTINENTAL TROUSERS.

(*Standard Measures.*)

This diagram is introduced to show the style in which trousers are very generally cut on the Continent Compared with English cut trousers the fork and legs are close, and the size allowed for seams and expansion of seat is decreased.

Waist bands are always put upon these trousers, and the waist is further braced in by a "French bearer."

From C, to K, is one-sixth. E, to L, is one-eighth. From C, to D, is one inch less than half the seat. There is nothing allowed for seams at the waist, and not more than one inch at the seat, which is supposed to expand or stretch to provide for movement.


A
J
14
D
DD
1
X
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1
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7
D
DD
1
10
X
5
4
N
C
1
K
F
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L
E
G
3
M
B
H
13

PLATE 84. I.—SAILOR'S TROUSERS. II.—CONTINENTAL TROUSERS.

NOTES ON TROUSERS.

MEASURING UP.

THE measuring up of trousers is a matter as to which the cutter must receive a few instructions.

As soon as the trousers are generally examined to see that the various details are in accordance with the instructions given on the ticket, the cutter must next measure them up to see that they agree with the measurements as taken on the body.

The Waist Measure is first tested, to do which they are laid flat upon the board with the top sides upward and the measure applied direct from the waist hollow of the right side seam to the corresponding point of the left one.

The Thigh Measure, if the cutter has decided to produce any definite measurement, must next be taken. To do this the leg is laid flat upon the board and measured from side to side at the same distance below the fork as the measure was taken on the body.

The Knee Measure is taken in exactly the same way as that of the thigh. The student in measuring should first mark down from the fork to the knee, two inches less than half the leg length, to ensure that he is measuring up in the proper direction.

The Bottom Measure should be taken on the flat, the same as the thigh and the knee. It is very advisable that the cutter measures up to the bottom in all cases, as I find the majority of trouser makers work it out much more than the cutter anticipates or calculates for. I have seen many trousers, more particularly those intended to hang straight, the character of which has been completely destroyed by the "splayed-out" style of bottoms.

The Leg Length. This is a most important measure that should be tested by laying the trousers flat on the board, the side seam underneath and the leg uppermost, in the position shown on the "Poole" trousers (plate 88). *The right leg of the trousers is the one that should be measured.* Assuming that the measure is found to be the same as that taken on the body the trousers should next be folded (the crease down the fronts running from about three inches inside the fall line to the centre of the instep) and the length of the left leg, as the two sides lay flat, compared with that of the right one previously measured. Thus tested the majority of trousers will show a longer left leg than a right one, and this is not at all an imaginary difference as the trousers will appear just the same when on the wearer, the left leg being lower on the heel than the right one. As tested in the manner here suggested, if the left leg appears long it must be altered to agree in length with the right one.

* * * * * *

MEASURING UP BREECHES, &c.

The waist and thigh measures of breeches are tested in the same manner as described in the remarks on trousers.

The measures of the knee, small and calf, however, require to be taken in a different manner.

Breeches, as most tailors are aware, must fit very close at and below the knee, and it is a fact well known to breeches makers that should the garment be "measured" in these parts as it lays flat on the board the probability is that it will prove too large when on the wearer.

To guard against this very frequent defect it is customary to measure the bottom of breeches by getting some one in the cutting room to place their two hands upwards through the bottom—when the buttons are fastened—and the knees being forced outwards as much as possible, the tape is placed *around* them, in exactly the same direction as the measures were taken, when, if the breeches will *stretch* out to the size taken, there need be no fear but they will prove large enough, even though, if measured on the flat, the parts appear smaller than the measures.

Pantaloons should be measured up the same as the breeches, with the addition of the measure of the ankle, which should be tested when the garment is laying flat on the ground.

Knickerbockers must be measured up at the waist and garter. The latter, however, is not of very great importance, as a slight divergence from the actual measure taken may be corrected by the adjustment of the knee buckle and strap.

Leggings.—These articles should be measured in conjunction with the leg length of the breeches—that is, they should be secured on the back button of the breeches, after which both should be arranged to agree with the leg length

REMARKS ON CHECKED MATERIALS.

MANY materials selected for trousers are distinguished by prominent checks or cross lines that, if not arranged to match at the fall line and side seams, produce a very unsightly effect.

The matching of these checks is often a most difficult matter. Very often the material, after the shrinking, may come out so that the checks of the cloth as doubled will not exactly match whatever care may be devoted to them; and the task of the cutter becomes a still more confusing one.

In practice I have always found it best to cut such materials on the single—that is, I first cut out the right top-side, after which it is placed over the material for the left top-side with the checks matching, and thus safeguarded the left top-side is cut out.

The top-sides thus cut out are next laid upon the under-side portion of the material with the checks matching at the side seam, after which the outline of the under-side is marked, cut out singly, and matched, the same as the top-sides.

The workman should be cautioned to keep the checks together in making, as, however carefully the trousers may be cut, it seems almost unnecessary to add, the effect will be destroyed owing to carelessness on the part of the workman.

The suggestion given above as to cutting the cloth singly, applies not only to trousers, but also to coats and vests, the matching of which often gives a great deal of trouble.

* * * * * *

REMARKS ON STRIPED MATERIALS.

The difficulty alluded to above also applies to materials showing pronounced stripes, which, if not carefully attended to, produce at times the most grotesque effects. The trouble that most tailors experience with striped materials is that, if they arrange the stripes at the sides to fall straight, those down the centre of the leg and fall line will be crooked, and *vice versâ*.

So helpless is the average tailor in this predicament that he consoles himself by asserting that to arrange the stripes perpendicularly at both front and sides is an impossibility that need not be attempted.

In this conviction, however, he is wrong, for it is not only possible, but in all cases advisable, to cut the trousers from the cloth so that the stripes, not only at side and front, but also down the centre of the leg, are perfectly straight and unbroken.

To clearly illustrate this arrangement I give the small diagrams shown on plate 85. From an examination of these it will be seen that the cause of the trouble is simply the ordinary round allowed on over the hip of the top-side, which, of course, breaks up the vertical pattern on the cloth.

The cause being clearly pointed out the remedy is not far to seek, and simply consists in reducing the top-sides from the top of the waist band downwards as far as the knee, from which point to the bottom the width is slightly increased as shown by the dotted line.

The amount thus deducted from the side seam of the top-side must next be transferred to the side seam of the under-side (see small diagram).

This change is worked by increasing the width of the under-side from the waist to the knee, and *decreasing* it from the knee point to the bottom, as shown by the dotted lines.

When finished the trousers will be the same width, and fit exactly the same as though no change had been made, while the stripes will run straight from top to bottom at front, side and centre.

The Larger Diagram suggests how striped or even checked materials may be arranged without any side seams. This is a plan often adopted in cutting the tartan-patterned trousers worn in the Scottish Regiments, as the usual seams would entirely break up the design.

To obtain this result the paper pattern of the trousers must be laid upon the cloth, the hip and bottom overlapping half an inch, the amount that would otherwise be taken up by the seams; and while thus placed the outline of the top and under-side is marked around as shown on the diagram.

To secure a clean fit at the waist the top of the side seam is cut as suggested on the diagram.

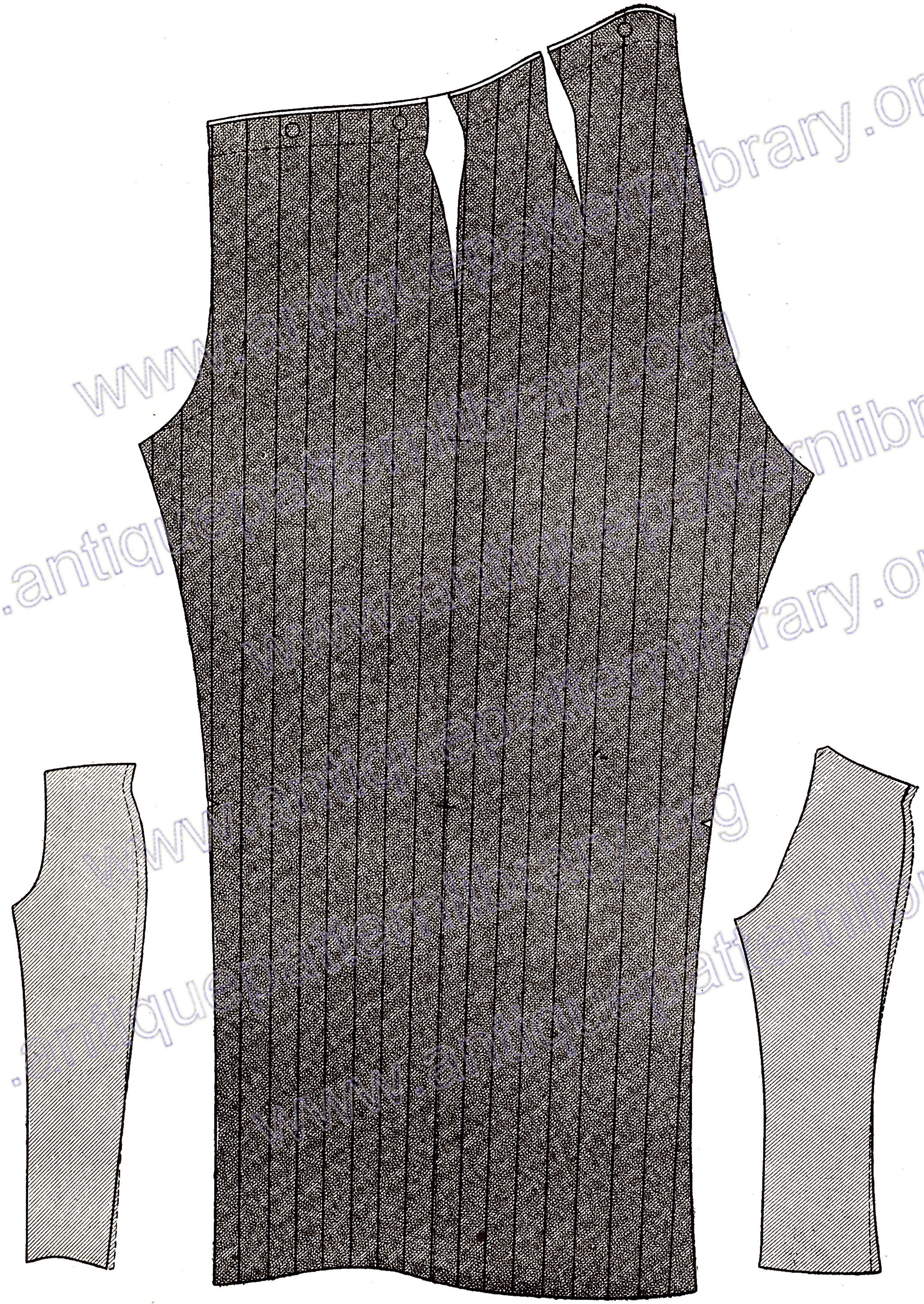

PLATE 85.—STRIPED TROUSERS.

ZIGZAG NOTES ON TROUSERS.

TAKING OUT DRESS. Diagram 1. Plate 86.

IN all the trousers drafts illustrated in this work it is necessary that the right top-side should be reduced to provide for the "dress" on the left side. This reduction is made in a very simple way by marking back from the point K one inch, and from the point N ¾ inch, after which the line is drawn down until it gradually breaks into the leg seam, while the line inside the point N is curved until it takes the shape shown on diagram.

Dress Right.—Frequently the cutter is called upon to produce trousers for figures who dress right, or, as it might be said, judged from general custom, wrong. In this case the procedure is exactly the same with the exception that the piece is cut from the *left* top-side instead of the right.

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FIXING BOTTOM STRAPS. Diagram 2. Plate 86.

The correct position of bottom or boot straps on trousers depends upon the location of the buttons—an important point of detail often overlooked by the cutter and left to the discretion of the workman. To ensure that the buttons are marked in the right positions it is necessary for the cutter to first locate the centre of the heel. To do this he may first mark on the top-side from the side seam (H) to X one-third of the width from edge to edge, and the point thus obtained will represent the centre of the instep. Further, if a mark be made at the middle of the top-side waist line (Q), and a line drawn downwards to X, such line will give the position in which the top-sides should be folded for shrinking. Next mark from the instep, point X, to the leg seam, M; place this amount at point 3 of underside and mark out to O one-half of the bottom measure plus two seams. The point O thus obtained is the centre of the heel, and the nearest strap buttons are placed at equal distance—say, 4 inches—at each side of it. (Half the measure of the boot heel from the point O with ½ inch added will give the exact position of the nearest strap button.) Buttons thus placed will not cause the bottoms to twist into creases, as would be the case were they improperly located.

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BELL BOTTOM TROUSERS. Diagram 3. Plate 86.

Bell Bottom trousers, as the name indicates, spread out at the bottom until the foot is almost covered. Some years ago all fashionable London and Europe were wearing trousers in this style, but of late years it has in town been confined to the coster classes of the East End. From the provinces, however, and many seaport towns, I receive such a number of orders for this style of garment that some information regarding it seems essential.

In cutting, the first consideration must be devoted to the width of the top-side, which, to provide facilities for shrinking, must be kept narrow at the bottom—say, about 7 inches. The extra width required is added equally at the bottom of the side and leg seams. (See points 3 and 13 of diagram 3.)

* * * * * *

FOB, OR CASH POCKET. Diagram 4. Plate 86.

This is a kind of pocket now so rare that the student may require an explanation. The position and shape of the opening is shown on diagram 4. A piece is scooped out from the top-side, while the facing is curved upwards in the direction shown. The width of the pocket opening is about 3½ inches and the depth 4 inches. Watch pocket is the same, except that the opening is only 3 inches wide.

* * * * * *

FRENCH BEARER. Diagram 5. Plate 86.

The best form in which to cut French bearers is shown on this diagram. The bearer is usually made of cotton. It should be lined and enterlined. The back portion, on which the buttons are sewn, fastens in the side seam as shown. The front portion, in which the holes are worked, is formed from a continuation of the button catch. As the bearer is supposed to act as a support to the abdomen (it is mostly used for stout men) it should be arranged to button at least half-an-inch tighter than the trousers. When cutting bearers for corpulent figures the top edge of the bearer should run square across from the side seam as shown on the diagram, and *should not be cut to run level with the raised top edge of the trousers.*

HIP POCKET. Diagram 6. Plate 86.

As hip pockets are frequently ordered, the student must know where they should be placed. The proper position is about 1½ inch in front of the side seam, and one inch below the waist hollow. If a flap is desired it is usually cut in the shape shown.

* * * * * *

WHOLE OR FULL FALL. Diagram 7. Plate 86.

In this case the top-side is cut across in the waist line (D to I), and the amount thus lost made up by the bearer, which is represented by the shaded part of diagram. The bearer is cut to the shape of the top-side over the hip. The position of the button holes and buttons are clearly shown on the diagram. The pocket is inserted in the position shown on the bearer.

* * * * * *

FACED BOTTOMS. Diagram 8. Plate 86.

When shrunk bottoms are fashionable, the tops, to impart solidity, are frequently faced with cloth. In this case the facing is hollowed at the centre, as shown by the dotted lines. The degree of hollowing necessary is found by cutting the curve the same shape as the centre of the top-side after the bottoms have been shrunk. The facing is sometimes made of canvas and at others of cloth. The sides of the facing are secured on the seams. The top is bound with Silesia which in turn is felled with a light stitch across the top-side. If the Silesia is not used, the facing will show through and form a ridge at the top. These bottoms are always well soaped, and when, some years ago, they were generally fashionable, solutions of gutta percha were used to impart additional stiffness.

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FROG POCKET. Diagram 9. Plate 86.

Frog pockets are inserted in the form here shown. The top-side is slit down about 1½ inch, and the top-side turned in to the shape shown. The bearer, as dotted line, is cut to supply the place of the turned in part of the top-side, and on it the pocket is inserted as illustrated. At the corner a hole and button is sometimes inserted.

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SIDE POCKET. Diagram 10. Plate 86.

The position in which side pockets should be inserted is here shown. The direction should be towards the front, and the length should not extend below the fork line. The top tack is placed in the waist line. The length of opening is about 5½ inches. See that the edge of pocket opening is worked in with stay tape. These pockets are sometimes secured with a closed or "blind" fly.

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CROSS POCKET. Diagram 11. Plate 86.

The appearance presented by the cross pocket when inserted is clearly shown on this diagram. The bearer, it will be seen, is arranged the same as that of the frog pocket.

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BACK STRAP. Diagram 12. Plate 86.

If a back strap is desired, it should be placed in the position here shown. The majority of trousers makers put the back strap too high. Continental tailors usually run the back strap into the hollow of the side seam, which is a very good plan, and materially contributes to the comfort of the wearer.

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WAIST BANDS. Diagram A. Plate 86.

Waist bands should be cut as the diagram suggests; the sewing on portion slightly hollowed to produce the necessary ease along the top edge.

* * * * * *

SPLIT FALLS. Diagram 13. Plate 86.

This is an old-time style of front still in general use among breeches makers. For trousers it may be described as almost obsolete. Whether for breeches or trousers, however, the procedure is the same. Waist bands and frog pockets are the correct thing for this style. The darkly shaded part represents the welt, and the white portions the bearer and waist band.

* * * * * *

LOOPS FOR BELT. Diagram 14. Plate 86.

Belt loops on trousers are frequently ordered. They should be placed in the positions here shown.

* * * * * * * *

LINING IN TROUSERS.

Trousers lining is cut exactly the same shape as the trousers. The seams when sewn should be pressed open and flesh basted to those of the trousers. The turn up at bottom is felled over the lining. At the top edge the lining is felled upon the binding.

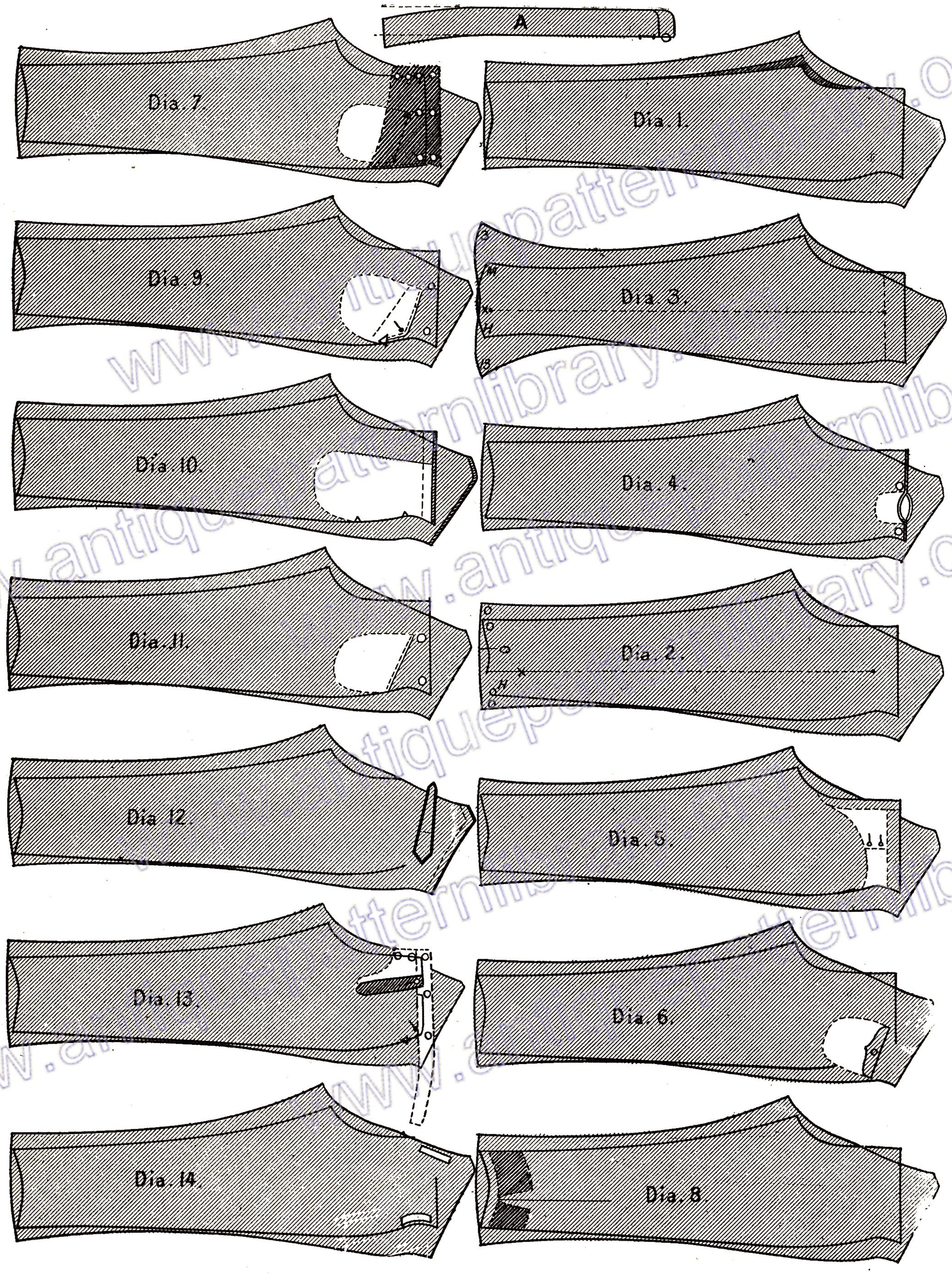
A
Dia. 7.
Dia. 1.
Dia. 9.
Dia. 3.
M
X
H
Dia. 10.
Dia. 4.
Dia. 11.
Dia. 2.
H
Dia. 12.
Dia. 5.
Dia. 13.
Dia. 6.
Dia. 14.
Dia. 8.

PLATE 86.—TROUSERS DETAILS.

QUIPS AND QUIFFS ON TROUSER CUTTING.

THE sanguine student of cutting who confidently enters upon his duties as cutter, fortified by a knowledge of the fact that point B of his system is one-sixth from point A, is soon disillusioned by the petty troubles that are continually arising. These troubles are such that the actual workings of no system can entirely obviate, and it is only by continuous experiment and years of experience that he can hope to successfully surmount them.

It is one of the most difficult things in the world—if not an impossibility—to teach experience. An old head cannot be transplanted to young shoulders. Still, if it is possible to find a young man who is not affected by egoism, the failing, although is some senses the salvation, of youth, a great deal of practical knowledge may be imparted from the experiences of older men.

As a teacher of cutting I have always found that my practical experience as a sewing tailor has enabled me to impart a great deal of valuable knowledge to many whose sewing experience has been but limited. I think if many of the past teachers of cutting had paid more attention to this feature than to the cultivation of theories based upon anatomy and geometry, there would not be at present so many coats with fulness at the top of the side seams.

I may be getting old-fashioned and possibly not abreast of our scientific age, but I honestly believe I could impart more knowledge through my well-worn but still serviceable thimble than the most learned professor could evolve from what the late Dr. Humphreys was wont to call "fairy dreams."

As an illustration I give here a few samples of what the gentlemen of the sleeveboard define as "quiffs."

Some of them are familiar to good old tailors and have been used for many years. Some of them are ideas of my own, but I can assure the young man reader that they will be of more use to him in his progress than many more pretentious aids to success.

TAKING OUT DRESS.—Diag. 1. This sketch shows a method of taking out dress different and better than that adopted by the great majority. I believe that the idea originated with our ingenious Yankee cousins. The arrangement consists in continuing the dress reduction up to the top of the trousers. The amount taken from the undress side at top is added to the dress side at a corresponding position (see dotted lines).

THE SHAPING OF SEAT PIECES.—Diag. 2. Most trousers require seat pieces—the 2½-yard lengths, with the pattern snips from the middle, render them unavoidable. Where back "fishes" are taken out a hollow sewing-on seam, as shown, will provide ample spring along the top edge, without first introducing the head of the fish—a clumsy and unnecessary feature. I saw my father cut seat pieces like this nearly forty years ago, and still it will be new to many of my readers. Now that public attention is directed to it I shall not be at all surprised if a company is formed to exploit the idea.

CRUTCH PIECES.—Diag. 3. In cutting big men's trousers a crutch piece is a frequent feature, and, it may be added, a most unsightly one. When placed on the cloth in the usual position the fork point of under side will—unless an excessive amount of material is used—project into the top side. In crutch piecing the amount of this projection is cut away and replaced by a patch. But very often this patch may be avoided, as the amount cut from the under side may be allowed to "grow" on the top side. This quiff was shown to Reuben by the tailor who cut Joseph's "coat of many colours," yet still unnecessary crutch pieces are tolerated in good-class trades.

In cutting this style of trousers from the cloth the crutch piece can often be avoided by swinging the top of the under side side-seam outside the edge of the cloth. When this is done it will be found that the amount lost at the top may be conveniently added at the corresponding point of the top side.

BUTTON CATCHES.—Diag. 4. Nine trousers out of every ten pucker at the stitching of fly line for two reasons. First, because the machine stretches the cloth at the lower curve of the line, and second, because the button catch has insufficient spring on the outer edge. Button catches should be cut like the dotted line, and not in the way suggested by the solid line. The good old tailors knew this, but the bad new ones don't.

CRUTCH LINING.—Diag. 5. This adjunct is quite an unnecessary one, and the leading trousers and breeches makers never use it. If insisted on, see that it is cut on the bias with the closing-seam running from South-West to North-East of the piece. I am seriously thinking of preaching a crusade against crutch linings.

Prophecy.—In the twentieth century crutch linings will only be found preserved—like anatomical freaks—in spirits of wine.

BIG MAN'S BEARERS.—Diag. 6. Corpulent men are mostly elderly men, and elderly men are mostly old-fashioned. Thus they often insist upon whole falls. Young cutters who have unluckily received instruction from "professors" that could not distinguish a 7 "ground-down" from a lady's hairpin, would cut the upper edge of the bearer level with the top edge of the trousers. A better way is to cut it straight across, as dotted line. It thus forms a sustaining belt over the abdomen. The top line of the trousers at X will, when on, be brought down by the swell of the stomach until it is level with the bearer. Beecham's pills, according to the public advertisements, are worth a "guinea a box," and estimating value on the same basis I have no hesitation in saying that this paragraph is worth a guinea a line to any tailor anxious to excel in his business.

BREECHES STRAPPING.—Diags. 7, 8, 9 and 10. This is often cut from leather and nearly always in the shape of Diag. 7. The poor breeches-maker is told to work on round over the knee of breeches and to shrink, stretch and generally hollow the under side of knee. He is then expected to put on his flat leather (Diag. 7) that he can *neither stretch nor shrink*, and still preserve the proper shape. Is it any wonder that breeches-makers die young? An effectual way to treat Diag. 7 would be to notch it *over* the knee and *under* the knee as shown by Diag. 8. It could then be opened out over the full part of the knee and overlapped at the short part under the knee. A fresh outline could now be taken from the altered strapping, when the shape would be as shown by Diag. 9. On Diag. 10 I show a breeches in the usual folded position. From this diagram anyone can see without a telescope that the outer curve must be longer than the inner (or under) one. I claim this "quiff" as an original one. I showed it to one of Tautz's breeches-makers about twenty-two years ago, and the man is, I believe, still working for Tautz. He tells me that were it not for the saving of trouble through my plan he could never have lived so long.

BACK STRAP AND BELT.—Diag. 11. This is an ingenious way of arranging a back strap:—A slit is cut at the back waist, through which the strap projects. The cloth strap is firmly secured *inside* at the top of the side seam. The strap, in the form of a firm strip of doubled linen, may be extended across the front and covered by the waist lining. With a clasp at the front edge the wearer has all the advantages of a waist-belt. Where braces are not worn this is a very good arrangement.

EASE FOR HIP POCKETS.—Diag. 12. The provision of extra ease over the seat for the hip pockets and their contents is a matter that but few cutters seem to consider worthy of consideration. The average cutter shapes his under side trousers, and allows just the same proportion or degree of ease at the seat, although the backs are to be made up plain or finished with a brace of hip pockets. When hip pockets are ordered a reasonable assumption is created that it is intended something shall be carried in them. Whether this something be in the form of bulldog revolvers or bulldog pups, feeding bottles for babies, or the curling tongs of the better half, are matters that only affect the wearer; but that either of the articles demand some extra size provision is a fact that should interest the tailor.

To secure this provision I suggest that the trousers should be gradually fulled on to the seat piece at the positions occupied by the pockets. To allow for this fulling the width of the trousers must be extended—say, three-quarters of an inch beyond the usual side seam line (see X on diagram). When joined together the point X of the under side is level with the corresponding point X of the seat piece. The seat piece should be cut hollow at the sewing-on seam for the reasons given above in the shaping of seat pieces.

BIG MAN'S TROUSERS WITH CROSS POCKETS.—Diag. 13. In the case of a corpulent man ordering cross pockets an opportunity presents itself for taking out a very serviceable **V** from the top edge of the trousers to the prominence of the abdomen. To obtain this result mark the cross pockets in the desired position, and when cutting the pocket bearer, instead of keeping the front edge *level* with the slit from the front pocket opening to the top, take out about three-quarters of an inch at the top as suggested by the diagram. This will result in the very necessary shortening of the top edge, and in the very desirable formation of ease over the most prominent part of the abdomen.

Readers conversant with all the details of my Sectional System of Trouser Cutting will remember that this effect may also be produced by cutting a separate waist-band, taking out, as it were, a small horizontal **V** at the front and fulling in the lower, or body, part upon the band.

In both cases the result is the same—a transference of the loose, or surplus, material from the edge to the inner part or round of the stomach.

By this arrangement I, at one time, so pleased a fastidious customer—whose bank balance, it might be added, was as corpulent as his waist—that when he died both myself and my cutting-room colleagues were surprised to find that I had not been remembered in his will.

"Man's inhumanity to man (or tailor) makes countless thousands mourn."

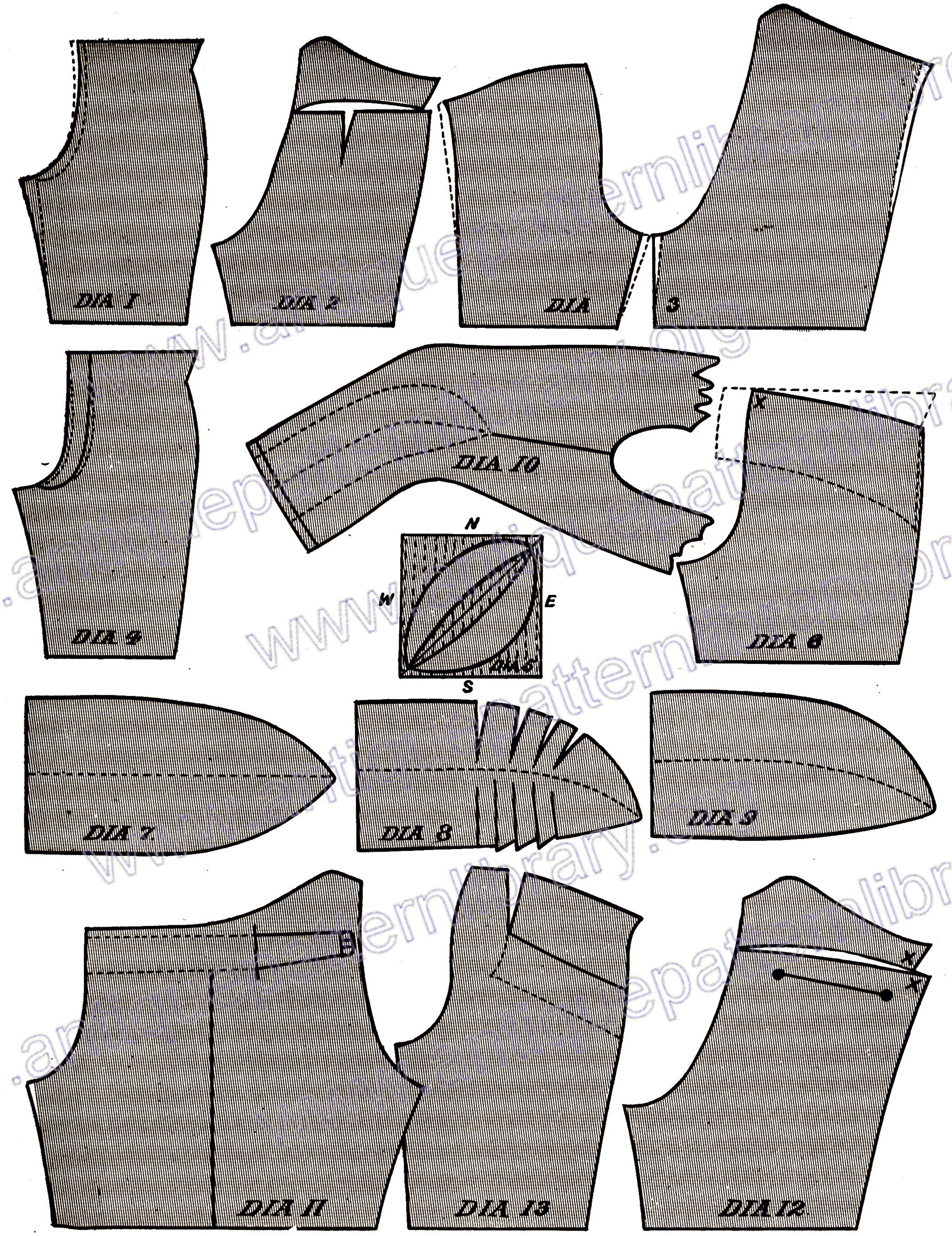
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PLATE 87.—QUIPS AND QUIFFS ON TROUSER CUTTING.

STYLE IN TROUSERS.

IF there is one bad habit more than another that the student of cutting should studiously avoid, it is that of jumping to the conclusion that all styles other than those he personally favours are unworthy of notice, and fit only for condemnation.

The cutter whose bump of vanity is so abnormally developed that he complains he can never get a hat to properly fit him—and there are a goodly number of such individuals—will exalt his nose, and sneer at the production of his colleagues, because the depth of the collar or width of the turns may be the sixteenth of an inch more or less than *his* standard of perfection.

Should an outside breast pocket be a trifle higher or lower than He (capital H, Mr. Printer) considers right, or should its direction slope more or less than He approves, woe to the unlucky novice whose work is submitted to his criticism. When two self-opiniated artists of this description meet and argue upon style—well, the Devil may go to dinner.

It must not be overlooked that style in tailoring is a varying element, and that the ideas entertained regarding it to-day may be scouted as ridiculous to-morrow. When the present writer first began to take an interest in costume, he considered, like all sartorial artists of the day, that a double breasted reefer with ball buttons, silk breast facings, curved lapels, and three-quarter inch flat braid, was the very essence of refined taste; and when in due course he became the proud possessor of such a gem, which, it may be added, was worn over a pair of shepherd plaid trousers, the bottoms of which were worked out in the fashion of those with which "'Arry" still "knocks 'em in the Old Kent Road," he really considered that Solomon in all his glory was not more magnificent.

Well, our fathers in their bottle-blue body coats doubtless thought just the same as they whispered soft nothings around the corners of our mothers' coal-scuttle bonnets, and braced their 31-inch waists into 29-inch waistbands.

I have ventured on the foregoing remarks in the hope that the student may realise how fleeting are styles in costume, and how injudicious it is to assume that those most familiar to us are the most elegant or appropriate.

It is, however, just this fleeting character of style that affords the tailor of taste and intelligence, an opportunity of keeping ahead of his more easy-going colleagues, who, instead of being abreast of the various changes, lag in the rear, either through carelessness or ignorance, and settle down contentedly, always a season or two behind.

This should not be so, more particularly in the case of tailors pursuing their business in London, which beyond all doubt has long been the pivot from which fashion radiates throughout the world.

As the editor for some years of a fashion journal, it has been one of my duties to watch for all indications of change in fashions, and I can honestly say that I have not noticed a single style of gentleman's costume introduced out of London that has become generally popular. On the other hand, I have noticed that so soon as an attractive style is introduced in London it is at once taken up in fashionable circles all over the world, and soon filters down until it is adopted in all grades of society.

Such being the case, the student of tailoring should to qualify himself for the business in which he is embarked, endeavour to become conversant with the particular styles that the highest class of London tailors may be producing, for, despite constant statements to the contrary, it is such firms as those of Poole, Hill, Davies, Tautz, Hammond, &c., that exercise the greatest influence in introducing the styles that become popular.

As this section of my book is devoted to the consideration of trousers and breeches cutting, I have decided to afford such of my readers as may not otherwise have an opportunity of examining the London style in such garments the advantage of the illustration of the outlines produced by some of the leading houses.

To render the illustration still more instructive, I have arranged a plan of working by which the student will be enabled to enlarge them to the full size, so that they may serve as models for instruction and comparison.

A copy of these models should be given by the student to his trousers maker, or, as the case may be, his breeches maker, who with such a guide will be enabled, by the aid of shrinking, &c., to turn out the garments in the actual style of the day.

This is an advantage that only the thoughtless school of cutters will under-estimate—a school that will, I trust, have but few representatives amongst my circle of readers.

AN OBJECT LESSON IN STYLE.

(FROM THE BEST WEST-END SPECIALISTS.)

"The glass of fashion, and the mould of form."

THE diagram accompanying this paper, as showing the exact form in which garments are made up by tailors of world-wide reputation, will doubtless prove of great value to all who desire to follow the best London styles.

A knowledge of the correct outlines of the special garments shown is indeed *indispensable*, as any divergence from them at once denotes the work of the amateur.

Tailors may copy and work to these models with full confidence, as they have been very carefully reproduced.

In every case they show the correct size and form of actual garments made up by the firms below specified, and which from time to time in the way of business have passed through my hands.

The legs are placed in the position they assume—previous to closing—and after they have been worked into shape by the workman.

Full size copies of these diagrams should be carefully prepared, and duplicates given to the workman as a guide to form when making similar garments.

No. 1.—MILITARY OVERALL.

From HAWKES & Co., PICCADILLY, Specialists in Military Outfits.

The garment from which this model was taken had been made for a Captain in the 7th Hussars.

INSTRUCTIONS FOR REPRODUCING the model to full size:—

Draw construction line A, F. From A to B 13½, continue to C, 27½. D, 44½, E, 45½, and F, 48. D to G, 1¾. D, to H, 6½, F to I, 5½, C to J, 8¼, B to K, 12¼, A to L, 13½.

The line running from M to N is the leg seam. M is 3⅛ inches from the centre of heel at I.

The dotted line shows the side seam which is 1¼ inch inside E.

A leather foot-strap is placed in the position shown. It projects 1½ inch below the line I, F.

No. 2.—WALKING TROUSERS.

From POOLE & Co., SAVILE ROW.

Draw construction line A, F. From A, to B, 12½, A, to C, 26½. A, to D, 45½. A, to F, 47. From C, to J, 10½. D, to H, 7½. D, to G, 1⅞. B, to K, 13½.

No. 3.—KNICKER BREECHES.

From T. W. REEKES & Co., CONDUIT STREET.

Draw line A, B. A, to C, 9¾. A, to D, 18½. A, to E, 26½. A, to B, 30½. C, to L, 4½. C, to M, 2½. D, to F, 3. Curve line from L through F, to E. B, to N, 1 inch. B, to K, 3¾. E, to J, 4½. K, to O, ¾ inch. A, to P, 9 inches. P, to Q, 2½. C, to R, 10 inches. D, to G, 8¾ inches. Curve side seam from P through R, and G to J. P, to S, ½ inch. R, to T, ½ inch. G, to H, ¾ inch. J, to L, 1¾. K, to M, 1¼. Draw line through S, T, H, L, and M.

OUTLINE OF KNEE-BAND AS MADE UP.—A, to B, 13¾. A, to C, 2¾. A, to D, 7. D, to E, 4. B, to 5, 2½. Curve F, E, and C. A, to G, 1⅝., B, to H, 1⅞. Curve H, D, and G. The garter line represented is formed by a row of stitching. The material of the breeches is cotton cord, the bands are of box cloth, the colour matching the breeches

No. 4.—RIDING BREECHES—with Continuations.

From TAUTZ & Co., OXFORD STREET, W.

A, to B, is the base line. A, to C, 13. C, to E, 5. E, to D, 14. D, to F, 5½. Midway between D, F, suppress ½ an inch. F, to B, 5¾. E, to G, 15½. B, to H, 6½. Draw line from G, to H. Suppress one inch at side. A to J, 10. The position of side seam is shown by the row of stitching. A garter of one inch, made up, is sewn at bottom of breeches. The strapping is stitched as shown in rows about five-eighths of an inch apart. Eyelet holes are worked as illustrated, through which buckskin strings are projected. The upper part is of cord, the lower, or continuations, of thin Melton.

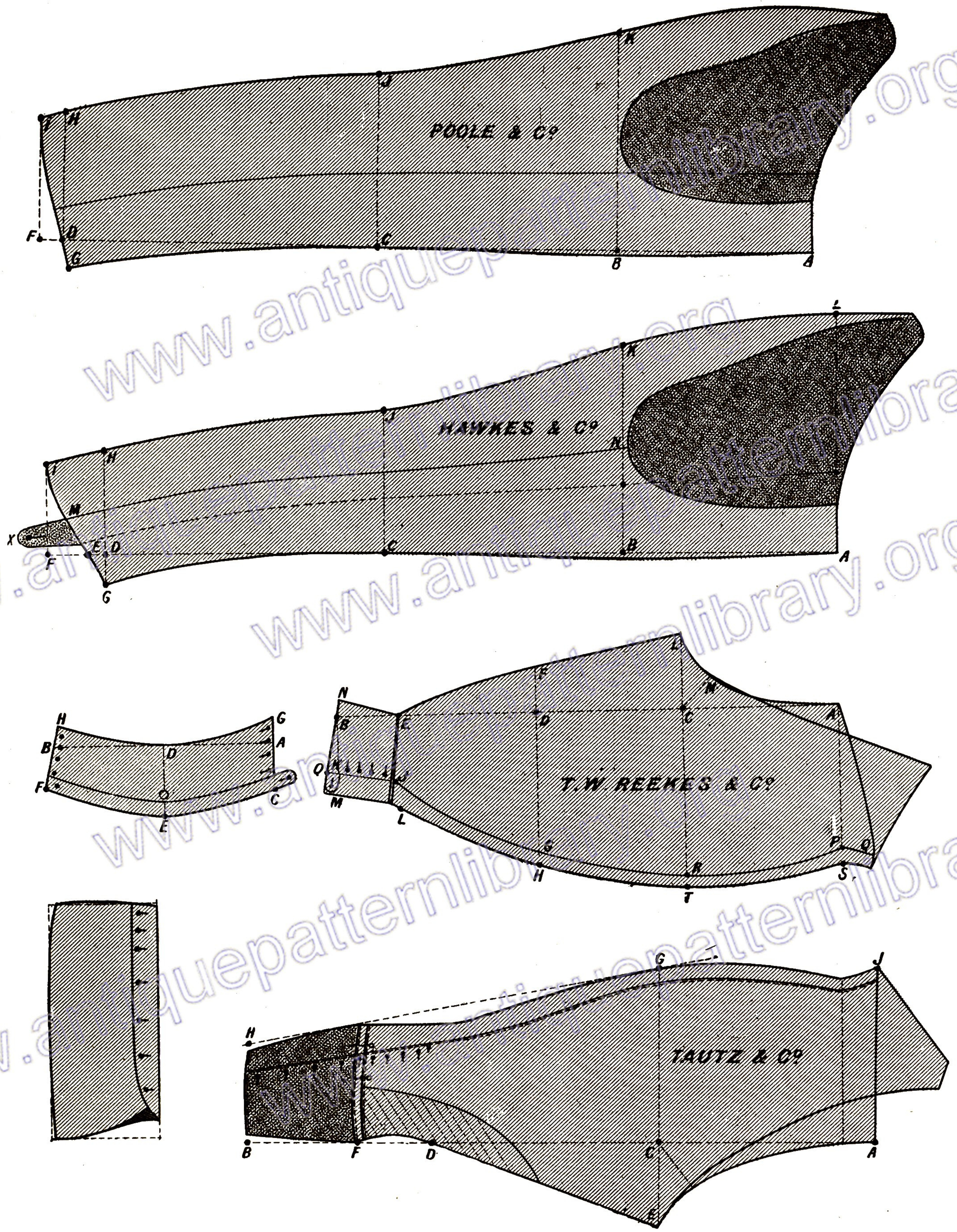
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PLATE 88.—AN OBJECT LESSON IN STYLE.

DISPROPORTION IN TROUSERS.

THE great majority of cutters, while devoting considerable attention to disproportion in the preparation of their coats, entirely overlook the importance of making changes in the trousers outline to agree with the conformation of the figure.

This neglect is accountable for the many ill-fitting trousers we see in our daily wanderings.

There is no doubt that in the case of trousers it is more difficult to observe the departures from the normal outline than in coats, as in the former case the outline of the garment more completely screens the form.

It requires, I think, but a limited power of observation to detect that a man is either high or low shouldered, stooping, or erect, but a much more minute scrutiny is required to ascertain whether a figure has prominent hips or calves, or whether his legs are slightly bowed or the reverse.

In dealing with coats I have stated that a normal, well-balanced coat (such as shown upon plate 2) is only suitable for a normal or perfectly proportioned figure.

So, also, it may be truly said that normal, well-balanced trousers will only fit a figure whose legs are perfectly proportioned.

If an ordinary cut trousers be placed upon a man with prominent hips or calves, or one whose legs are curved outwards or inwards, the trousers will be forced out of the natural hang, with the result that contraction and creases will be at once manifest.

In devoting a little attention to such disproportions as the cutter most frequently encounters, I trust I will be equipping my pupils against frequent worries that many matured cutters often experience.

* * * * * *

BOW LEGS.

This is a type of figure that, thanks to the development of surgical science, is yearly becoming more rare—so rare, indeed, that one might travel a day in a crowded city without encountering it. That it exists, however, all know, so that its consideration must be included in a work on garment cutting. In a figure of the form under examination the first feature to which attention must be directed is the necessity for an increased length of side seam from the hip downwards, as the round curve of the side seam is of course longer than the normal straight line. If the normal trousers were cut across in the knee line, to within a quarter of an inch of the leg seam, and opened out the estimated extent of the disproportion at the side seam, the necessary change at the lower part of the trousers would be complete so far as fit was concerned. As, however, it is the tailor's duty to conceal disproportion, and not bring it into prominence, it is advisable that the hollow leg seam thus produced should be filled up, thus contributing to a straighter appearance of leg than if the seam were scooped out to follow the curvature of the limb. But it is not only below the fork that a change is necessary for such figures, as it must be plainly apparent that on such a shape an ordinary cut upper part or body would strain from the fork point to the side hollow of the waist, as the usual diagonal length in that direction is insufficient. To increase this length it is advisable that the trousers be reduced from the top of the fall line to the curve of the fork, while the amount deducted is put on at the side seam. The necessity for this change can be, to a certain but not full extent, practically demonstrated by the student placing his legs in the bowed position, when he will notice the necessity for an increased diagonal length from fork to hip. The result of the suggested alteration can also be estimated by holding in with the hand the top of the fall line, and twisting the side seam of top side towards the front as though it were let out.

In Drafting (see diagrams D) open the side seam at the knee line, and fill up the curve of leg seams. Recede the top of fall line, and make up the size at side seam of top and under sides. Take out at the fish of back waist the same amount as put on at the side seam.

* * * * * *

KNOCK KNEES.

This is a form of disproportion that like the one above described is becoming scarce. The changes from the ordinary outline are in this case, so far as the lower portions are concerned, the opposite of those described for the bow legs. In the upper portion of the trousers the normal outline need not be altered, as in this figure the distance from the fork to the hip is neither increased or decreased. The extent of the disproportion, both in cases of knock knees and bow legs, can only be practically ascertained by observation. All methods of measurements that I have seen introduced for the purpose, as also those that I have from time to time devised in pursuing my own experiments, have proved lamentably misleading in practice.

In Drafting (see diagrams E) overlap the knee line at side seams, and fill up the hollow thus produced

PROMINENT HIPS.

The figure, to meet whose requirements the Chesterfield shown upon plate 31 has been introduced, often gives the cutter trouble in producing suitable trousers. The deviation I consider most effective is that shown upon the diagram, which consists in decreasing the width of the top-side at the waist, and placing a slight additional round on the hip. The amount lost at the top of the side seam is added at the closing seam, which, as this class of figure is usually flat in the seat, has an advantage owing to the fact that straightening the seat line of necessity shortens it.

In Drafting (see diagrams A) reduce top of side seams, curve the side seams outwards, and straighten the seat angle.

* * * * * * * *

OVER ERECT FIGURE.

The erect figure is one of the most troublesome ones that the trousers cutter can deal with. If a fit only were required while standing, the alteration given by nearly all system makers which consists in receding the fall line at the top and straightening the seat a corresponding amount, would be a very advisable one. But the difficulty is that even over erect figures sometimes sit down, and if the alterations mentioned have been introduced, the effect in such a position will be very unsatisfactory. Owing to this difficulty I have preferred in practice to get the centre of the fronts, for such figures well stretched out while folded on the double, and the back thighs just below the seat well shrunk in, which is a much safer direction to travel than in altering the seat angle. The result of this manipulation is, in the upper part, the same as shown on the "Prominent Calf," diagram G.

* * * * * * * *

STOOPING FIGURE.

This figure requires a longer seat and shorter front than the normal; effects that may be produced by crooking the seat angle, and advancing the top of the fall line. As the difficulty experienced with the erect figure does not here exist, this alteration, the extent ascertained by observation or measurement (as described for coat), should always be introduced.

In Drafting (see diagrams B) advance the fall line at top, and crook the seat angle. To preserve the style width of waist, reduce the top-side at waist, and increase the under-side a corresponding amount.

* * * * * * * *

PROMINENT CALVES.

Figures with prominent calves, in addition, usually project at the front of the waist, and cutters experience great difficulty in avoiding diagonal creases running from the front of body towards the calf. This is one of the troubles that can be better overcome by manipulation in the making than by the cutting. This necessary manipulation consists in folding the trousers previous to the closing from the centre of the top-side downwards to the centre of the instep, which is one-third of the width of top-side bottom from the side seam, and while thus placed *stretching* the front *outwards* at the top, and the under-side *backwards* at the calf. To render the outline thus produced more permanent, a little length must be held on over the calf.

In Drafting (see diagrams G) allow a little extra width below the knee points, and a little extra length at bottom. In making up, the calf must be worked backward, and the upper part of the front, forward. (See upper diagram G.)

* * * * * *

FLAT FEET.

Ordinary cut trousers placed upon a figure with flat feet presents a concertina-like appearance at the front—very objectionable. If the defect be noticed the remedy is obvious, and consists in hollowing the top-sides over the instep more than usual, an alteration that viewed from the side gives an appearance of height to the instep.

In Drafting (see diagram F) hollow the bottom line of top-sides more than usual.

* * * * * * *

FEET TURNED OUTWARDS.

Some men turn their toes out more than the normal amount, with the result that the side seam appears too near the centre of the instep. To remedy this the top-sides must be cut wider at the bottom of side seam, while the under-sides in the same position are correspondingly reduced. *After* the alteration has been made the centre of the instep must be marked in the usual way at one-third of the top-side from the side seam, and the trousers shrunk in this line will have the turn outwards at bottom to match the feet.

For Feet Turned Inwards, the operation is reversed.

In Drafting (see diagrams C) increase the side seam of top-side from the hip downwards, and decrease the under-side. In making up alter the shrinking line from the usual point (X) to the new point O.

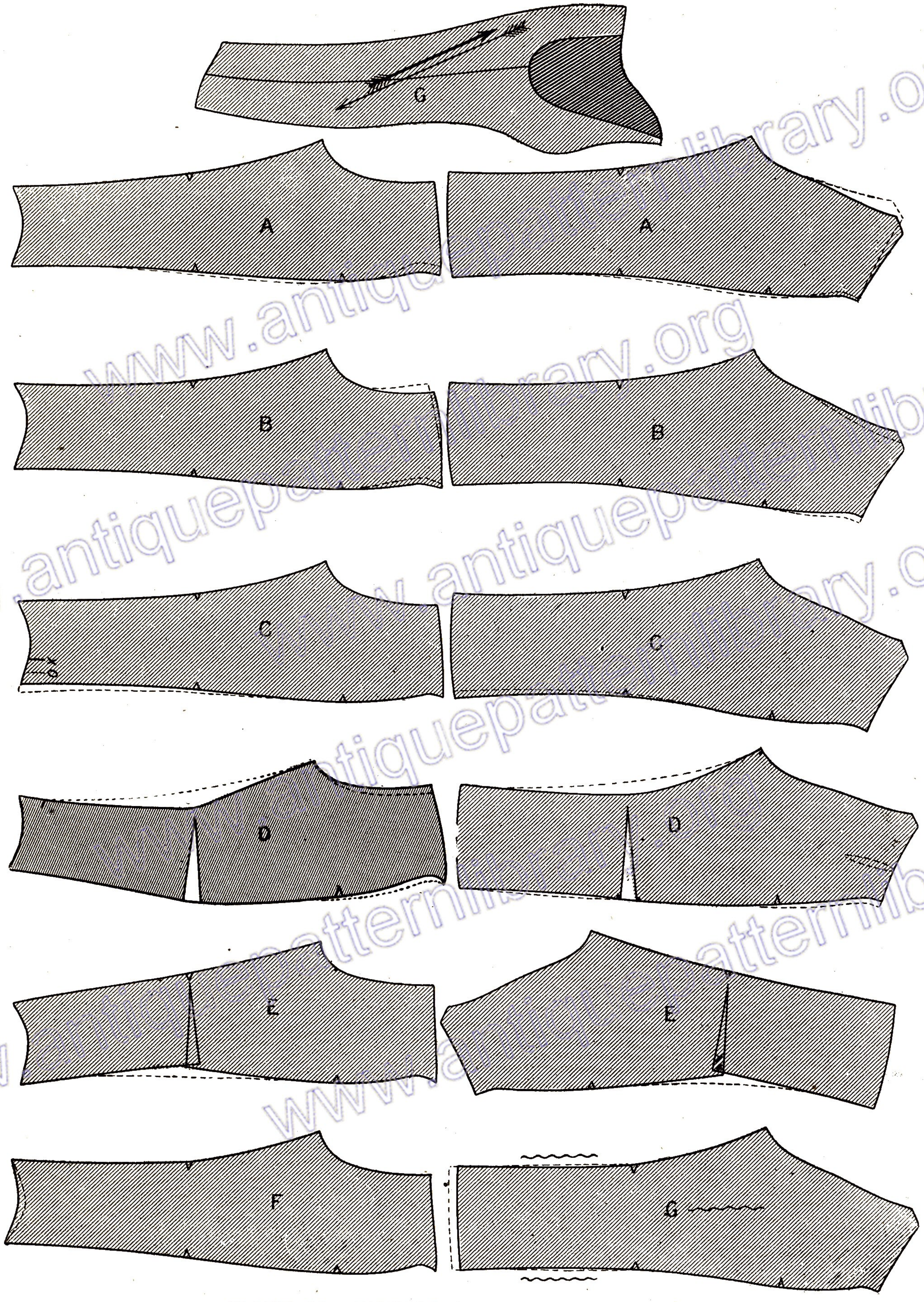
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PLATE 89.—DISPROPORTION IN TROUSERS.

THE SIZE OF FORK.

OF the many confusing topics creating never-ceasing contention amongst cutters and inducing hopeless bewilderment in the pupil what is known as the size of fork may fairly be accorded a prominent position. "What size do you make your fork?" is a query often addressed by—say, cutter No. 1 to cutter No. 2. "Oh!" says No. 2, "my fork for the normal 18-inch seat works out seven and a-half inches." "Seven and a-half inches!!" incredulously cries No. 1, "why, for the same size seat my fork would only measure six inches, and even that amount I sometimes find too large, but *never too small*."

Cutter No. 2 bites his moustache, regardless of its *cosmetique*, as he vainly endeavours to strangle a smile, for he *knows* that his seven and a-half inches fork is *never too large*. "But," says cutter No. 3, who has been an interested and amused listener, "my fork for the same size man would come out at eight and a-half inches, and I know from experience—for I have tried both a larger and smaller one—that such quantity is most positively the correct one."

The above conversation is one that the silent observer who mingles in the society of cutters must have heard frequently repeated, and as a result can it be wondered at that confusion should arise through such conflicting statements? Surely, he mentally reasons, cutter No. 1 should know what is the right size of fork, and yet, he reflects, cutter No. 2 enjoys a long-established reputation for his skill, while, again, he considers that cutter No. 3 could not possibly hold a position as special trouser cutter in a high-class firm were he not competent to turn out excellent-fitting garments. Whatever can it all mean?

Well, my dear novice, it simply means this: that neither of the gentlemen whose conversation you have been analysing knows what actually constitutes the size of fork, and that while the first artist imagines his fork to be seven and a-half inches, the second six inches, and the third eight and a-half inches, they, as a strict matter of fact, all cut exactly the same size fork, with, of course, as regards fit, identical results.

Now, what is the reason for this confusion regarding Tweedle-dum and Tweedle-dee? A question that can be answered with the assistance of Diagram 1, which is introduced to indicate the relative positions of the top and under side as produced by the average style of "system," and such as used, say, by cutter No. 1.

The point of the under side fork (C) is 1½ inches outside the fork point of top side (B). From A, upwards, is the front construction line, and the size of fork as measured by cutter No. 2—and possibly six out of every ten cutters of all nationalities—is erroneously believed to be arrived at by measuring from A to B on the top side, placing such amount at C, and continuing the measurement to a point on the under side immediately below A. Thus measured the amount for the usual 18 size would be found seven and a-half inches. But notice, the quantity from 3 to 4 and 1 to 2 has been disregarded.

An idea of the method used by cutter No. 1 is suggested by Diagram 2, by which it will be found that the fork measured in the same direction as approved by cutter No. 2 will only give a total measurement of six inches . . . . simply because the seat line of under side from point 4 and the bottom of leg seam from point 2 to 1 are moved towards the side seam while the top side remains stationary in the first position.

The system arrangement used by cutter No. 3, who imagines his fork measures eight and a-half inches, is defined by Diagram 4. By this plan of working it will be noticed that the distance from B to C is increased or forwarded, as are also those from points 3 to 4 and 1 to 2. This arrangement seems to have been much, if not universally, approved by the old school of cutters, an arrangement nowadays described by the vast majority of trade writers (whose conception of truth seems to be about as shallow as that of cutters 1, 2 and 3) as a large fork and a straight seat. Of course, if thoughtlessly measured up the same as previously described the actual measurements between the points A, B and C will be greater than the corresponding points of Diagrams 1 and 2, but such increase has most certainly no relation to the size of fork, or no conceivable effect on fit, for the outline of the pattern as produced is in every detail identical with those of the two previously considered.

Assuming, as I think it must be generally conceded, that the reader will now recognise the uselessness of the current definition of the distances between A, B and C as the size of fork, there is still to demonstrate on a reliable basis what such a dimension actually is.

Previous to entering minutely into the matter it will be well to glance at Diagram 5, a more logical method for ascertaining the actual size of fork than either of the plans previously considered, and one not at all unfamiliar amongst the more thoughtful school of cutters.

In this arrangement the top and under sides are placed in the position shown, the leg seams at the upper part touching, just the same as though they were sewn. Thus adjusted, the pattern opens, or extends, in the body section, and the distance through from the front line (G) to the back line (F) is decided to be the size of fork.

This plan works in the right direction, but it is quite useless as a practical test, it being directly and considerably influenced by the width of the trouser legs, so that should a narrow trouser be laid in the position shown the body from F to G would open up more than one of a medium width, while a wide trouser would have a directly opposite effect.

All the plans in use being thus inadequate for obtaining a reliable result, unaffected by casual deviations, the field is open for the establishment of

A STANDARD OF COMPARISON.

In defining such a basis I will start by asserting that the actual size of fork may be taken as the distance between F and G, on the small drawing of a section of the body shown on the plate, and furthermore maintain (as I have amply verified by experiment) that in all normal cases, from a boy of 24 inches seat to a man of 52 inches, such distance amounts to one-third of the half seat measure. Thus the size of fork, that is the distance from F to G (Diagram 3), for an 18 inch half seat measure is 6 inches; for a 12 inch seat, 4 inches, &c., &c., and a trousers pattern to fit must, when placed on the board in the position it will occupy on the body, measure in the same section a like amount.

To secure this result—the placing of the pattern in the position it would take on the body—was the initial difficulty, and the line of reasoning given below seemed the most logical way to overcome it. If a belt were placed squarely around a man's waist, it would measure from its edge to the ground at front and back the same amount, in other words it would be level with the ground line. If a fixed distance (say 9 inches or so), were next measured downwards from the edge of the belt, at front and sides, points might be obtained and a continuous line marked across the body that would be parallel with the waist line, or belt. We next take a trouser pattern, no matter by what system cut, and placing the square level with the waist line (J to K, Diagram 3), the angle of the square touching J, draw a line downwards through the point H, of the top side which may be made level with the fork point. By the points J, H draw a line towards the hip, as at X, when it will be found that the vertical distances from J to H, and from K to X will be equal. The point X, it may also be remarked, will in the vast majority of systems touch the usual hip notch, although in a sectional system draft it will be slightly above it. As thus marked the top side may be laid upon the under side in the position shown on either of the Diagrams 1, 2 or 4, and the hip point X marked on the under side, level with the hip point X on top side.

The next operation is to open up the patterns of top and under side, and place the fork points so that they touch as shown on Diagram 5. The top side can now be secured to the board by a pin, or a paper weight, while keeping the fork points level until the hip point X of under side is in a direct line with the hip point X of top side (*see* Diagram 3), a result that can be ascertained by the use of the yard stick. The under side may now be secured in position by a paper weight. Next measure upwards as from H towards J, and mark at G one-sixth of the seat measure. By H, G square a line to F, parallel with the line X, X. The pattern is now in the position it will occupy on the body, the lines from H to X, and J to K, being parallel with the line that may have been marked upon the body as above described.

The distance from F to G may now be measured, when, if the trouser pattern is of the correct outline, it will be found to equal one-third of the half seat measure, plus half an inch for the two sewings at the top of the leg seams.

This is the size of Fork, and thus tested, Diagrams 1, 2 and 4 will be found—notwithstanding their apparent difference—to be exactly alike. A trouser pattern placed in this position that measures *less* from F to G than the amount here given will require scooping out at F, and it might be added, enlarging at the hip, because the fork is *too small*. If the distance is in *excess* of the proportional quantity the fork is *too large*, and must be reduced at the top of the leg seam until the correct distance from F to G is restored. *The test here suggested may be applied in less than one minute.*

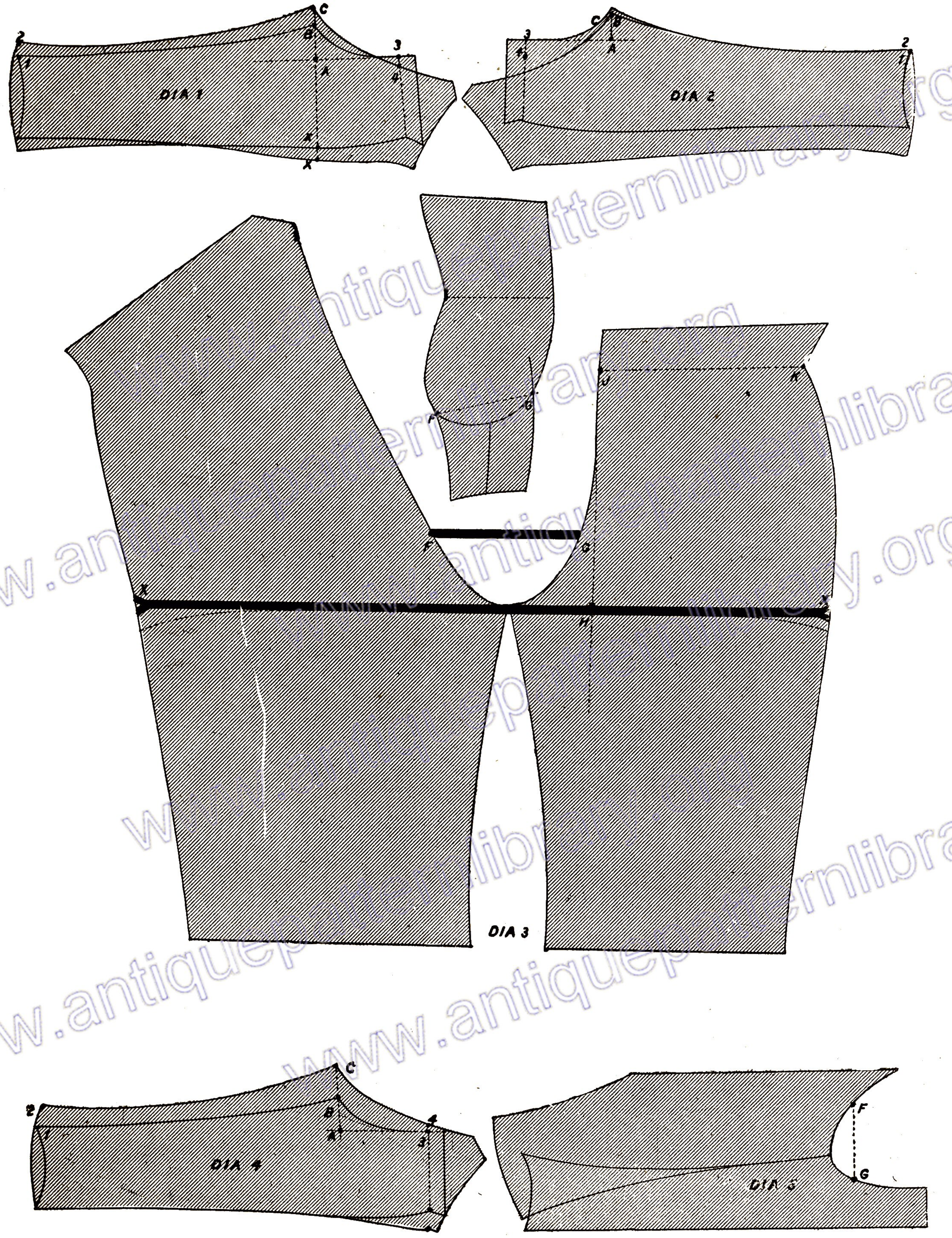
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PLATE 90.—THE SIZE OF FORK.

BREECHES.

BREECHES which in our grandfather's days were the only nether garment worn, has of later years become only a portion of special outfits, so that the great majority of tailors have but little knowledge of either their cutting or making. Since cycling became so general a recreation, matters have somewhat changed in this respect, while, as all know, breeches are a pronounced feature in livery and sporting as well as in Court and Clerical outfits.

As all breeches are required to fit very close at the knees, it is essential that accurate measurements be obtained, to secure which the dimensions of the leg must be taken over the drawers. (See Breeches measurements, on page 177.)

The correct length from the fork to the knee must also be obtained, and this quantity, I find in practice, can be much better gauged from the full leg measure as taken for trousers than by the direct short measures from fork, to small, and calf, so generally taken.

* * * * * *

COACHMEN'S BREECHES.

Diagram 1. Plate 91.

The majority of tailors are at times called upon to cut Coachmen's Breeches, while some houses particularly excel in their production. They are usually made of white or drab Kersey, and fit closer around the thighs than any other style of breeches now worn. The tops are generally considered most correct when finished with "whole falls," although by far the greater number are now made up with "flys." The top-sides at the knees are cut narrow, and five holes and buttons are inserted in each. The bottoms are often finished with raw edges, and sometimes bound with a strip of bias Silesia, which is carried over the edge and forms a facing inside about an inch wide. The button catch is stayed and lined with linen. The button hole slit is faced with cloth. For hints as to the measuring up of breeches, see page 177. In cutting these garments, I, for the purpose of obtaining a clean fit when sitting, advance the top of the fall line, and increase the seat angle as described on the next page.

* * * * * *

GENTLEMEN'S RIDING BREECHES.

(Diagram 2. Plate 91.)

The style of breeches worn by gentlemen for riding is of a very baggy shape—so loose, indeed, that they appear over the thighs a mass of folds in both width and length. The knees are finished the same as the coachmen's, with five holes and buttons, while eyelet holes through which leather strings are passed are inserted in the positions shown. These strings when the breeches are buttoned are tied in a bow. In this style the "split fall" is often introduced. Full instructions for drafting are given on the next page.

* * * *

KNEE BREECHES.

(Diagram 3. Plate 91.)

This is the old style of breeches, and is still worn by gentlemen attending Court, by clergymen in full dress, and most largely for dress livery. For Court and Clerical wear the narrow garter is of the same material as the upper part. For livery these breeches are now mostly made of coloured Kersey, although many are still made of plush. As the latter presents most difficulties to the tailor I will describe their peculiar features. PLUSH breeches are cut as diagram 3, and to prevent slipping the material is cut out while laid back to back. The pile of the top-sides run down, and that of the under-sides up. They are now always made up with whole fall fronts. Waist bands used to be a feature, but now many are made up without. Cross pockets with bearers are inserted. A puff or "gusset" of plush is inserted at the top of the seat seam, and an eyelet hole through which a string goes is worked at each side. The knees are each finished with three holes and buttons, and the width of the garter is allowed to grow on at the bottom. Over this extension a row of lace is sewn which projects 3 inches beyond the edge of the top-side. On the under-side, at 2 inches from the side seam, a buckle is sewn. Under this buckle a circular slip of cloth with notched edges, and known as a "cock's comb," is sewn. A short fringe of lace, or what is termed a "balloon" of lace, projects from the bottom edge of the gaiter in a direct line with the top-side edge of slit.

COACHMAN'S CLOSE FITTING BREECHES.

(Diagram 1. Plate 91.)

MEASUREMENTS—

Top edge to waist hollow ...	1¾ inches.	Thigh measure (half of total) (tight)	10½ inches.
Continued to bottom of side ...	42 „	Knee „ on drawers ...	6¾ „
Leg length (fork to sole) ...	31 „	Small „ „	6 „
Waist measure (half of total) ...	16 „	Calf „ „ ...	7 „
Seat measure (half of total) ...	18 „		

INSTRUCTIONS FOR DRAFTING.

In producing breeches it is always advisable to cut a paper pattern.

To Form the Top-sides.

Draw construction line, A, M.

Place side length (42) at A, and mark the leg length (31) at C.

A, to D, the rise of waist (1¾).

C, to E, half the leg length less one inch (14½).

E, to L, one-twelfth of leg, less ¼ inch (2⅜).

L, to M, one inch more than from E, to L (3⅜).

Square lines A, J; D, I; K, C; E, G; L, P; and M, Q.

XX, to XX, is about 2½ inches below fork line.

D, to I, half the waist measure.

A, to P, one inch. Draw line from P, to J.

P, to X, one inch. Draw line from X, to C.

C, to K, one-sixth seat, plus ¾ inch (3¾).

C, to N, one-half of C, K.

Draw fall line from X, through N, to K.

L, to O, one inch. M, to bottom of leg seam, ½ inch.

Draw straight line from K, to O.

Curve leg seam as diagram.

E, to G, half knee measure less one inch (5¾).

Square with E, G, draw line downwards to Q.

From leg seam at XX, to XX at side, the thigh measure (10½).

Draw side seam from G upwards through XX to 1.

To Form the Under-side.

From K, to I, one-twelfth seat (1½).

Curve leg seam downwards through E and O.

P, to DD, one-twelfth seat. DD, to W, same as P, to X (1 inch).

C, to 4, same as C, to K. From 4 to 5 one-twelfth seat plus ¼ inch (1¾).

Draw seat line through 5 and W.

From top line to 7 one-fourth seat plus one inch (5½).

7 to 8 one inch. From 8 to 9, two and a half inches.

Curve seat seam from 8, through W, and 5, to 1.

Make XX a pivot, and cast curves 10 and 14.

Measure up waist as trousers, making 10 one inch more (17).

Mark to 12 the seat measure plus 1¾ inch (19¾).

Measure from E, to G; place this amount at E of the under-side, and measure to R the net knee measure (13½).

Measure O, to P. Place this amount at O, and mark to S the size of small (12).

Measure the bottom of top-side to Q. Place this amount at bottom of under-side leg seam, and mark at T, the calf measure (14).

Draw side seam from 10 through R and S, to T.

From 9 the top curve is marked to ¾ inch above sweep.

The bottom is cut one inch shorter than top-side to allow for fulling on at knee.

* * * * * *

GENTLEMEN'S LOOSE RIDING BREECHES.

(Diagram 2. Plate 91.)

[*Measures the same as the Coachman's, given above.*]

With the following exceptions Riding breeches are formed the same as the Coachman's. From C, to E, is one-half of the leg length (15½). The fall line is drawn from D, through N, to K. From D, to DD, is one-twelfth seat less ¼ inch (1¼). The distance from K, to F, is two-thirds of seat (12). From F, to FF, is 1½ inch, and from FF to W is the same amount. From C, to K, is one-sixth of seat plus one inch. The top line of under-side is drawn direct to the point 14. The seat measure is not applied to the draft, as the side seam is gradually curved from the point 10, downwards through W, to R.

For description of this style see page 199.

* * * * * *

DRESS OR KNEE BREECHES.

(Diagram 3. Plate 91.)

[*Measures as Coachman's, with the exception that the calf measure is omitted.*]

The following are the changes in drafting from the styles previously described:—

From C, to K, is one-sixth of seat plus ½ inch (3½). C, to E, is 1¼ inch less than half the leg length.

E, to L, is one-twelfth of the leg length (2⅝). F is two thirds from K. From F, to FF, is ½ inch. D, to DD, is one-twelfth of seat (1½). From L, to Q, is half the measure of small less ½ inch (5½). From leg seam to G is half the knee measure plus ½ inch (7¼). The point T, of under-side, is made to measure (12). Round the bottom of top-side, and hollow the under-side.

A narrow garter is sewn around the bottom in the position shown on supplementary diagram.

This style is fully described on page 199.

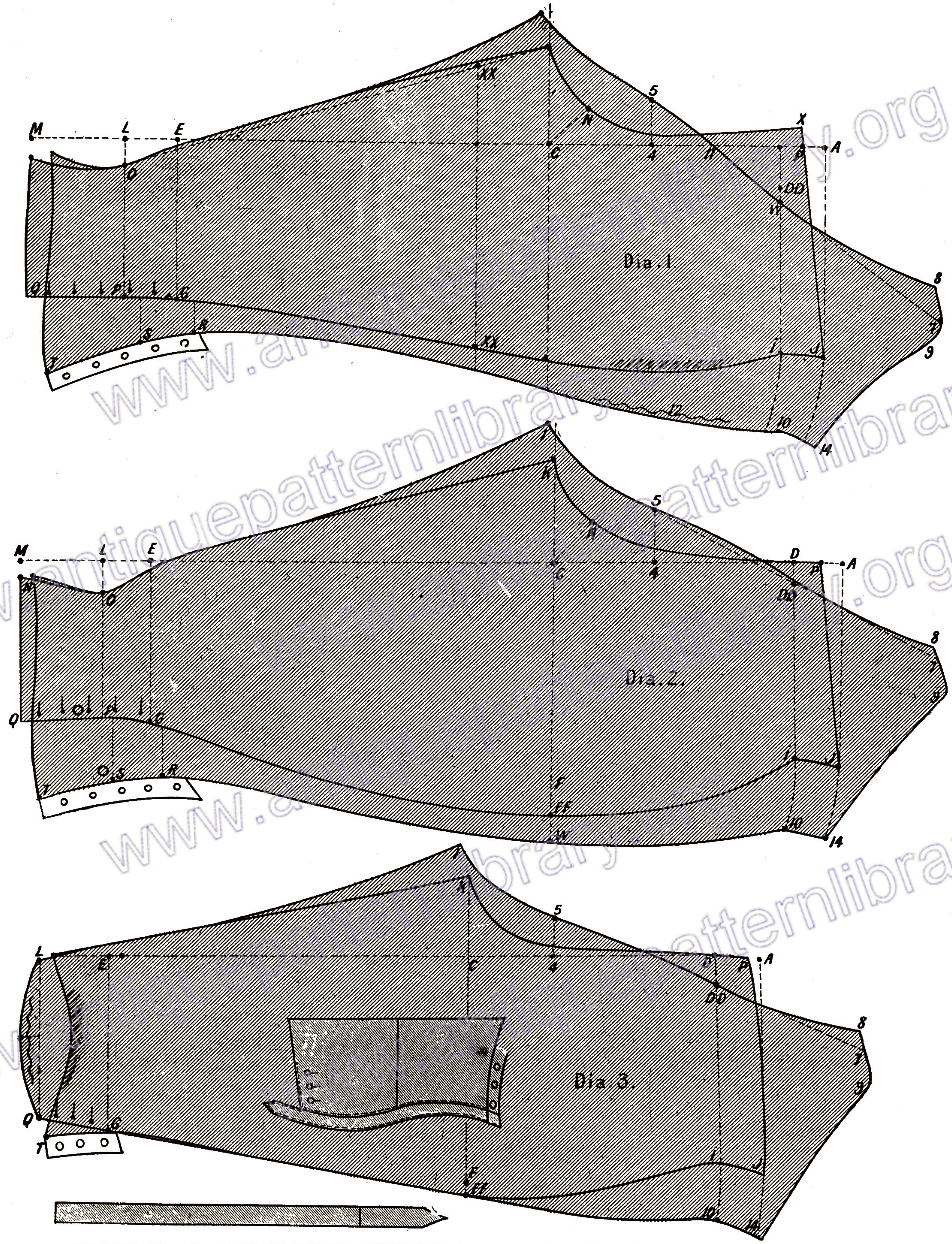
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PLATE 91. I.—COACHMAN'S BREECHES. II.—GENTLEMAN'S RIDING BREECHES.
III.—KNEE BREECHES

CYCLING OUTFITS.

THE remarkable popularity during recent years of the sport of cycling renders the consideration of the costume worn for such purposes necessary in any work dealing with special costumes.

When cycling first became generally popular, the jacket almost invariably worn was, perhaps, one of the most inappropriate that could have been devised, being cut upon the stiff and formal lines of a Military Patrol jacket. It was produced quite close fitting at the waist, and finished with a high and stiff stand collar.

Notwithstanding, however, the inconvenience that such a style must have caused its wearers, it remained popular for some years; and it is only during the last seasons that the oppressive stand collar has been cut away, the fronts finished in the step collar form, and the ease around the body increased to afford comfort in movement.

As at present worn the jacket is merely a short Lounge coat about 27 inches long for a 5 foot 7 inch man, well cut away at the front, fastening with four holes and buttons, and lined throughout with flannel or some thin woollen absorbent.

* * * * * *

CYCLING BREECHES.

(Diagram 2. Plate 92.)

The breeches are an important part of a Cycling Outfit, and should be cut fairly close over the thighs. The knee is perfectly close fitting, and is finished with either three or four holes and buttons. A narrow garter, the same as described for the Dress knee breeches, is sewn around the bottom, and is usually secured with a buckle. This buckle is sometimes omitted in which case the bottom hole is worked in the garter. To provide ease for movement the top-side knee is held on at least one inch, and a little extra length of under-side—say, ¾ of an inch held on between the hip and waist points. The waist is finished with waist bands, as no braces are worn. If any pockets are desired at the front they must be cross pockets. Side pockets are seldom seen in such garments. Very frequently the front pockets are entirely omitted, in which case hip pockets are placed at the back. A large flannel crutch lining is inserted the same size as the outside strapping, the direction of which is suggested on the diagram. The strapping is usually of cloth, although I have often seen thin leather used for the purpose. The waist band lining, pockets, and all fittings are best when of flannel. The material of the breeches is generally either blue serge or Cheviot, except in the case of clubs when the recognised colour is used. Silver-grey colourings are very freely adopted by cycling clubs.

* * * * * *

CLERICAL BREECHES.

(Diagram 1. Plate 92.)

Clerical breeches, as fully described in the section treating on Clerical garments, are clearly illustrated by the diagram shown on plate 92.

The style selected is the full dress one, finishing just below the knee with a garter and buckle.

Three holes and buttons are placed in the slit above the knee. The breeches represented are cut in the "whole fall" style, although many are finished "fly front."

* * * * * *

TALLY-HO BREECHES.

(Diagram 3. Plate 92.)

This is one of the latest additions to the list of nether garments worn for riding. The upper part is of some light coloured washing material, and the lower part of leather. The two portions are laced together through eyelet holes worked in corresponding positions, the leather or under-part slipping under the edge of the upper portion. For materials that require frequent cleaning the idea is a very good one, as the leather bottoms can be removed or replaced in a few moments.

CLERICAL BREECHES.

(Diagram 1. Plate 92.)

MEASUREMENTS—

Top edge to waist hollow	1¾ inches.	Waist measure (half of total)	16 inches.
Continued to bottom of side	42 ,,	Seat measure (,, ,,)	18 ,,
Leg length (fork to sole)	31 ,,	Knee measure (on drawers)	6¾ ,,

Small measure (on drawers) ... ... 6 inches.

* * * * * *

INSTRUCTIONS FOR DRAFTING.

This diagram has been utilised to clearly show the "whole fall" arrangement, but the student must not imagine that such a feature is always introduced in Clerical Breeches.

To Form the Top-sides.

Draw construction line D, L.

Place side length, less the rise (40¼), at D, and mark leg length (31) at C.

C to E, half the leg length, less 1¼ inches (14¼).

E to L, one-twelfth of leg, less ¼ inch (2⅜).

Square lines D, I; K, C; E, G; and L, Q.

D to I, half the waist measure.

C to K, one-sixth seat, plus ½ inch (3½).

C to N, one-half of C, K.

Draw fall line from D through N to K.

L to Q, half small, less ½ inch (5½).

Draw straight line from K to L.

Curve leg seam, as diagram.

Leg seam to G, half knee measure, plus ½ inch (7¼).

K to F, two-thirds of seat measure (12).

Draw side seam from G upwards through F to I.

To Form the Under-sides.

From K to I, one-twelfth seat (1½).

Curve leg seam downwards to L.

D to DD, one-twelfth seat (1½).

C to 4, same as C to K. From 4 to 5, one-twelfth seat [(1½).

Draw seat line through 5 and DD.

From top line to 7, one-fourth seat, less ½ inch (4).

7 to 8, one inch. From 8 to 9, two and a half inches.

Curve seat seam from 8 through DD and 5 to 1.

Make F a pivot, and cast curves 10 and 14.

Measure up waist as trousers, making 10 one inch more (17).

Mark to 12 the seat measure, plus 1¾ inches (19¾).

Measure L to Q. Place this amount at L, and mark to T the size of small (12).

Draw side seam from 10 through 12 and G to T.

The bottom is cut ¾ inch shorter than top-side to allow for fulling on at knee.

* * * * * *

CYCLING BREECHES.

(Diagram 2. Plate 92.)

(Measures same as Clerical Breeches given above.)

With the following exceptions this garment is produced the same as the Clerical Breeches:—

From E to L is one-twelfth of leg, less ¼ inch (2⅜). From L to M is 1½ inches. L to O is ½ inch.

E to G is half knee measure (6¾), less ½ inch. P and Q are squared down from G. The under-side knee is measured up to R, S and T. The top-side is rounded, and the under-side hollowed at bottom, as diagram.

A waistband and narrow garter are cut as outline shown on diagram.

The position of the strapping is indicated by the curved lines at crutch.

For full particulars see page 201.

* * * * * *

TALLY-HO BREECHES.

(Diagram 3. Plate 92.)

This style of Breeches, a description of which is given on the preceding page, is cut the same as the Gentleman's Loose Riding Breeches (page 200) with the following exceptions:—

The pattern is cut across between the fork and knee, as indicated by the line of lacing.

Between E and L a fish is cut from the under-side to clear away the surplus material under the knee.

The bottoms are often made of leather, in which case they must be entrusted for making-up to a leather worker.

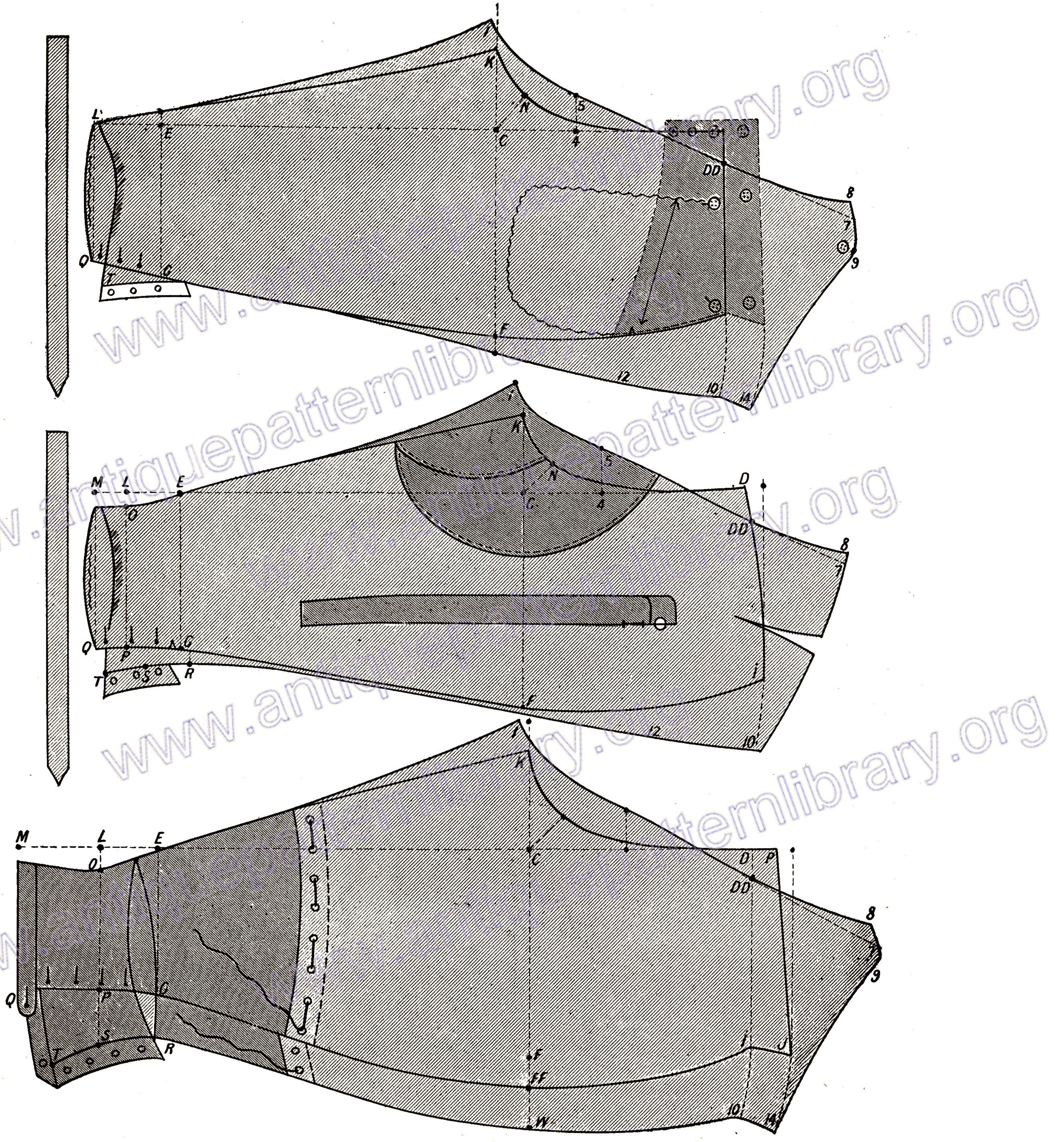
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PLATE 92. I.—CLERICAL BREECHES. II.—CYCLING BREECHES. III.—KNEE BREECHES.

KNICKERBOCKERS.

DURING recent years the garments described as Knickerbockers have become very popular as a portion of tourists' outfits. They are also considered very suitable for wear with shooting coats, and are largely patronised by cyclists and golf players.

Although this style is by many considered a comparatively new one, it is actually one of the oldest now worn, as in every detail it is identical with the nether garments worn some hundreds of years ago. Not only is this so in the case of the ordinary Knicker with a narrow garter, but even in the very latest style distinguished by the four inch box cloth band below the knee, as any enquiring reader may learn from a walk through any of our public picture galleries.

The degree of ease around the thighs of the Knickerbockers has varied considerably since their revival, when they were made as extremely loose as the bags of the delightful Dutchmen described by Washington Irving in his charming sketches.

Of late, however, the width has been considerably reduced so that the appearance produced is much less bulky, without in any way decreasing the ease required.

Knickerbockers as made by all the best class sporting tailors are invariably finished with waist bands, an arrangement that permits of the waist being either fulled, pleated, or reduced by V's below the waist band, the waist of the Knickers being cut wider than the waist band to provide the necessary ease.

When first introduced the bottoms were contracted to the size of the small by the aid of elastic which was slipped through a hem sewn around the bottoms.

This plan is now very seldom adopted, as the surplus width of bottom is fulled in upon a garter or band cut to the exact size of the leg below the knee.

* * * * * *

KNICKERS WITH NARROW GARTER. Diagram 1. Plate 93.

This is a style in which great numbers of Knickerbockers are made. The knee is cut about 2 inches wider (on the double) than the size of the small of the leg, and the ease thus produced fulled in upon a garter about ¾ of an inch wide. The end or "tongue" of the garter projects about 2½ inches beyond the edge of the top-side, and fastens through an "anchor" buckle sewn on the under part of garter. To allow freedom for fastening a slit about 3 inches long is left at the bottom of the side seam. In wear the garter is completely covered by the fold of the Knickers, which for the purpose is made sufficiently long.

* * * * * *

KNICKERS WITH KNEE BAND. Diagram 2. Plate 93.

Many Knickers are now finished with a band measuring about 4 inches wide at the knee. This band is usually made of some firm material such as box cloth, and matches the upper part in its tone of colour. Four holes and buttons are placed at the side of the band. As the band is not intended to be covered the Knickers are cut shorter than those above described, and particular care is devoted to securing a clean fit below the knee.

* * * * * *

KNICKER BREECHES. Diagram 3. Plate 93.

The latest development "in the Knickerbocker style" is the introduction of a garment used for riding, and designated "Knicker Breeches." This garment presents from the front a very similar appearance to the knee band Knicker, but at the back the effect is different as all the loose stuff is entirely cut away, leaving the fit just as clean as the back of ordinary riding breeches. To produce this result the under-part of the Knickers at the knee is cut away the same as the under-sides of the full dress knee breeches. The band is sewn perfectly fair for about 3 inches at each side of the leg seam. For the remainder of the distance the knee is fulled upon the band (see waved line on diagram) in the ordinary Knicker style, extra width being allowed to provide the fulness.

The Band is cut so that the buttons come to the front, and the sewing-on edge is cut hollow to throw the room required over the calf.

KNICKERBOCKERS (OLD STYLE).

(Diagram 1. Plate 93.)

MEASUREMENTS—

Top edge to waist hollow ...	1¾ inches.	Waist measure (half of total) ...	16 inches.
Continued to bottom of side ...	42 ,,	Seat ,, ,, ,, ...	18 ,,
Leg length (fork to sole) ...	31 ,,	Measure of small, or garter ...	6 ,,

* * * * * * *

INSTRUCTIONS FOR DRAFTING.

For convenience it is best to cut a pattern for Knickerbockers.

To Form the Top-sides.

Draw the construction line from A, to B.

Place the side length (42) less 1¾ rise (40¼) at A, and mark at C the leg length (31).

C, to E, half the leg measure less 2 inches (13½).

Square lines A, I; K, F.

C, to K, one-sixth seat plus ½ an inch (3½).

E, to B, 9 inches.

B, to M, one inch. M, to 3, one inch. Square 3, to K.

Curve leg seam from K, to M.

C, to N, half the quantity from C to K.

Draw fall line from P, through N, to K. (9½).

P, to I, half the waist measure (8) plus 1½ inch for ease

A, to P, ½ inch. Draw line from I.

M, to H, the measure of small plus 2 inches (8).

K, to F, two-thirds seat 12. F, to FF, 1½ inch.

Form the hip from I, to FF.

H, to 13, one inch. Draw line from FF to 13.

Curve side seam to H.

The waist line is brought into measure either by cuts, pleats, or fulling in.

To Form the Under-sides.

Having cut out the top-side, by its outline produce the under-side.

K to 1 is one-twelfth of seat measure (1½).

Draw leg seam from 1 to M.

C, to 4, same as C, K, on top-side.

4, to 5, one-twelfth of seat measure (1½), plus ¼ inch (1¾).

D, to DD, one-twelfth of seat measure (1½). Draw line through DD and 5 downwards.

7 is one-fourth of seat less ½ inch above top line (4).

Curve seat seam from 8, one inch outside 7, through DD, and 5 to 1.

Make F a pivot, and curve outwards from I to 10.

Measure waist from closing seam to 10, one and a half inch more than half the waist measure (9½).

Draw side seam from 10, through FF to H.

Curve bottom M to H, half an inch below square line.

Take out fishes at waist the points directed towards the round of the seat.

The garment when finished should measure at waist and bottom the net measures taken on body.

The garter is cut straight, and measures ¾ of an inch wide.

The waist band is cut as shown, and as previously described.

* * * * * * *

KNICKERBOCKERS (NEW STYLE).

(Diagram 2. Plate 93.)

The new style of Knickerbockers is distinguished by the attachment of a four-inch band below the knee.

With the exception that the distance from E to B is 6 inches instead of 9 inches, the upper part is produced exactly the same as the old style.

THE BAND is cut as illustrated.

From A, to C, is the size of small, 12 inches. From A, to D, and C, to E, are each one inch. From H, to G, is the size of calf—say, 14 inches. From D, to H, and E, to G, are each 4 inches.

* * * * * *

KNICKER BREECHES.

(Diagram 3. Plate 93.)

The upper portion of this style of garment is produced exactly the same as the Gentlemen's Loose Fitting Breeches described on page 200.

In the lower portion the following changes are introduced:—

From E, to L, is one-twelfth of leg length (2⅝). The bottom of leg seam is half an inch inside the point L. From leg seam to R, half small measure (6). Draw side seam from Q, to FF.

From FF to W, 2 inches. From P, to S, one-sixth of small plus ½ inch (2½). Round the bottom of top-side, and hollow the under half as diagram. For full particulars see page 203.

BAND.—Draw line A C. From A, to C, half the small (6), C, to D, 1 inch. Curve A, D, F. From C, to E, 1½ inch. D, to F, same as C, to E. From A to B, and F to G, each 3 inches, and if garter is to "grow on" add another inch. From B, to H, is half the calf less 1½ inch. Measure up the full measure of small (12) to F, and the full measure of calf to G.

Place holes and buttons in positions indicated.

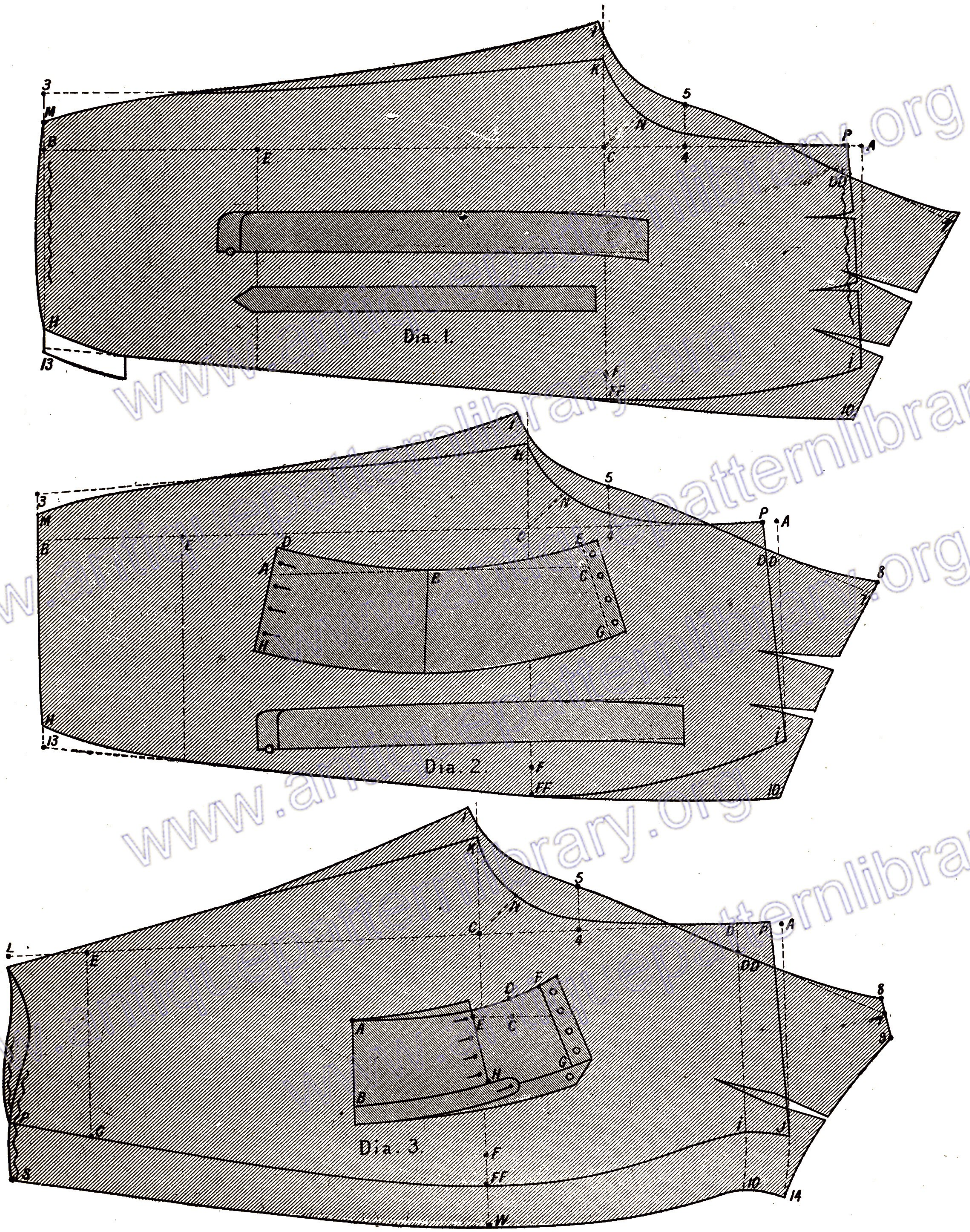

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PLATE 93. I.—LONG KNICKERBOCKERS. II.—SHORT KNICKERBOCKERS.
III.—KNICKERBOCKER BREECHES.

SOMETHING NEW IN RIDING GARMENTS.

IN my capacity as Editor of a London trade journal I was, a short time ago, favoured with a visit from a leading Continental tailor, who, like most of his class, pay periodical visits to London in search of novelties. He had for some days been frequenting the most fashionable resorts, in the hope (most particularly) of seeing something fresh in riding trousers, or breeches, in which garments he did a very extensive business.

"Do you know of anything new ?" said he, "as I can see nothing that I have not been making for years."

"Have you seen the fashionable 'Knicker' breeches, and those known as the 'Tally Ho'?" I mildly suggested.

"Played out," said he," emphatically. "Novelties are what my customers want. By the way," he continued, "can *you* do anything for me ? It must be something fresh, suitable for the purpose of riding, and likely to take on."

I hesitated, mentally considering the order on hand a large one, and murmured something about thinking the matter out, on which he slapped me vigorously—yet friendly—on the shoulder, and bounced out, shouting from the stairs as he departed that I should not fail him, charge whatever I like, but do the thing right, &c., and in a final shout informed me that he would return in about a week's time to take the patterns away.

Well, I always try to do the best I can for those who honour me by their orders, and on recovering from the mental tumult raised by the visit of the enthusiastic and go-ahead visitor, I began, as he advised, to "think the matter out," and after increasing by a score or so my collection of grey hairs, I worked out what, in conjunction with my interested pupils, I christened—

THE COMBINATION BREECHES.

The novelty consisted in cutting an ordinary full-over-the-thighs breeches, with the riding leggings attached. The idea struck me as not being too far fetched, that it would be a novelty, and that further, unlike many novelties, it would have some claims to utility.

I also arranged what for distinction was named—

THE PARK RIDING TROUSERS,

consisting of a loose top, the same as the breeches, but perfectly close-fitting at the knee, so that when it was put on properly—that is, with the line E, G (see diagram) pulled quite up to the knee—the surplus length allowed from the fork would fall over the thighs the same as the breeches.

Both the garments, in making up, I decided should be treated the same as breeches—that is, the top-side should be held on over the knee, and the under-side stretched down at the knee and small.

At the expiration of a week I received a second visit from the man in search of novelties, who commended my ideas warmly, and for just a few minutes I felt that life was worth living.

As a further security for a clean fit I took out a perpendicular cut under the knee of the "Combination."

Subsequent to the interview above recorded, I have supplied patterns of this style of garment to several well-known breeches makers, and on all hands I hear that the novelty is likely to be pretty freely adopted.

This being so I have considered that its inclusion in the Breeches section of my book might prove acceptable, and should my pupils at any time be called upon to supply it, they can readily produce it in accordance with the instructions and diagrams given in the following pages.

IN MAKING UP, as the student will plainly realise, all the details of the upper portion of the "Combination" are arranged exactly the same as an ordinary loose riding breeches, the holes and buttons being close together, and eyelet holes for leathers inserted in the usual positions.

The lower part is finished the same as the fashionable riding legging, the holes being about 2½ inches apart, and the corners curved away as shown on the diagram.

Since first introducing this garment I have in several instances run a seam entirely around the small of the leg just below the third hole. This seam—on the double—I have pressed downwards, exactly the same as the false cuffs often arranged at sleeve hands, after which I have it firmly secured at the various seams and darts.

I have never heard of a garment of this character being previously made, nor have I seen one excepting a clerical breeches with the leggings attached that I designed and cut in the year 1877 for the present Bishop Sillito, who at the time was one of Her Majesty's domestic chaplains.

THORNTON'S COMBINATION BREECHES.

(Diagram 1. Plate 91.)

MEASUREMENTS—

Top edge to waist hollow ...	1¾ inches.	Knee measure on drawers	6¾ inches.
Continued to bottom of side ...	42 ,,	Small ,, ,, ...	6 ,,
Leg length (fork to sole)... ...	31 ,,	Calf ,, ,, ...	7 ,,
Waist measure (half of total) ...	16 ,,	Measure of bottom	7 ,,
Seat ,, ,, ,, ...	18 ,,		

* * * * * *

INSTRUCTIONS FOR DRAFTING.

To Form the Top-sides.

Draw construction line, D, B.
Place side length (42) at A, and mark leg length (31) at C.
A, to D, the rise of waist (1¾).
C, to E, half the leg length (15½).
E, to L, one-twelfth of leg, less ¼ inch (2⅜).
L, to M, one inch more than from E, to L (3⅜).
Square lines A, J; D, I; K, F; E, G; L, P; and M, Q.
D, to I, half the waist measure (8).
A to P, 1 inch. Draw line from P to J.
C, to K, one-sixth seat, plus one inch (4).
C, to N, one-half of C, K, plus ¼ inch (2¼).
Draw fall line from P, through N, to K.
L, to O, one inch.
M, to N, ½ inch. B, to BB, ½ inch.
Draw straight line from K, to O.
Curve leg seam as diagram.
E to G, half knee measure less 1 inch (5¾).
O to P, half small less 1 inch (5).
N to Q, half calf less 1 inch (6).
B to U, same as N to Q.
K, to F, two-thirds of seat, measure (12). F, to FF, 1½ inch.
Draw side seam from I through FF to Q.

To Form the Under-sides.

From K, to I, one-twelfth seat (1½).
Curve leg seam downwards to O.
D, to DD, one-twelfth seat (1½) less ¼ inch (1¼).
C, to 4, same as C, to K. From 4 to 5 one-twelfth seat (1½) plus ¼ (1¾).
Draw seat line through 5 and DD.
From top line to 7 one-fourth seat (4½).
7 to 8 one inch. From 8 to 15, two and a half inches.
Curve seat seam from 8, through DD, and 5, to 1.
Make F a pivot, and cast curves 10 and 14.
Measure up waist as trousers, making 10 one inch more (17).
FF to W, 1½ inch.
Measure E, to G, place this quantity at E and measure to R, the knee width (13½).
Measure O, to P. Place this amount at O, and mark to S the size of small (12).
Measure M, to Q. Place amount obtained at M, and measure to T the size of calf (14).
Draw side seam from 10 through W, R, S, and T to V.
The bottom is cut ¾ inch shorter than top-side to allow for fulling on at knee. Take a fish out under the knee.

* * * * * *

PARK RIDING TROUSERS.

(Measures same as those of the "Combination Breeches," with the exception of the bottom, which measures 8.)

The particulars of this and the preceding style are given on page 205.

As in all the upper portions this garment presents identically the same appearance as the Breeches above described, it is obvious that no change is required in the working arrangement.

In the lower part, however, some changes are necessary.

At the knee, measure from E to G, place such amount at E, and measure to R the full knee measure plus ½ inch (14).

Next measure from O to P, place the amount at O and measure to S the size of small plus ½ inch, (12½).

Measure from N to Q, place such amount at N, and mark to T the calf measure plus ½ inch, (14½).

The bottom of the top-side leg seam is curved to intersect the construction line at B.

From B to U is half the bottom measure less ½ inch (7½).

The leg seam of under-side is curved half an inch outside the top-side.

The bottom, with the addition of half an inch (16½), is made up at V. Complete outline as diagram.

In making up hold on a little calf at both the leg and side seams.

Stretch the hollow of the top-side over the instep, and put on strap buttons.

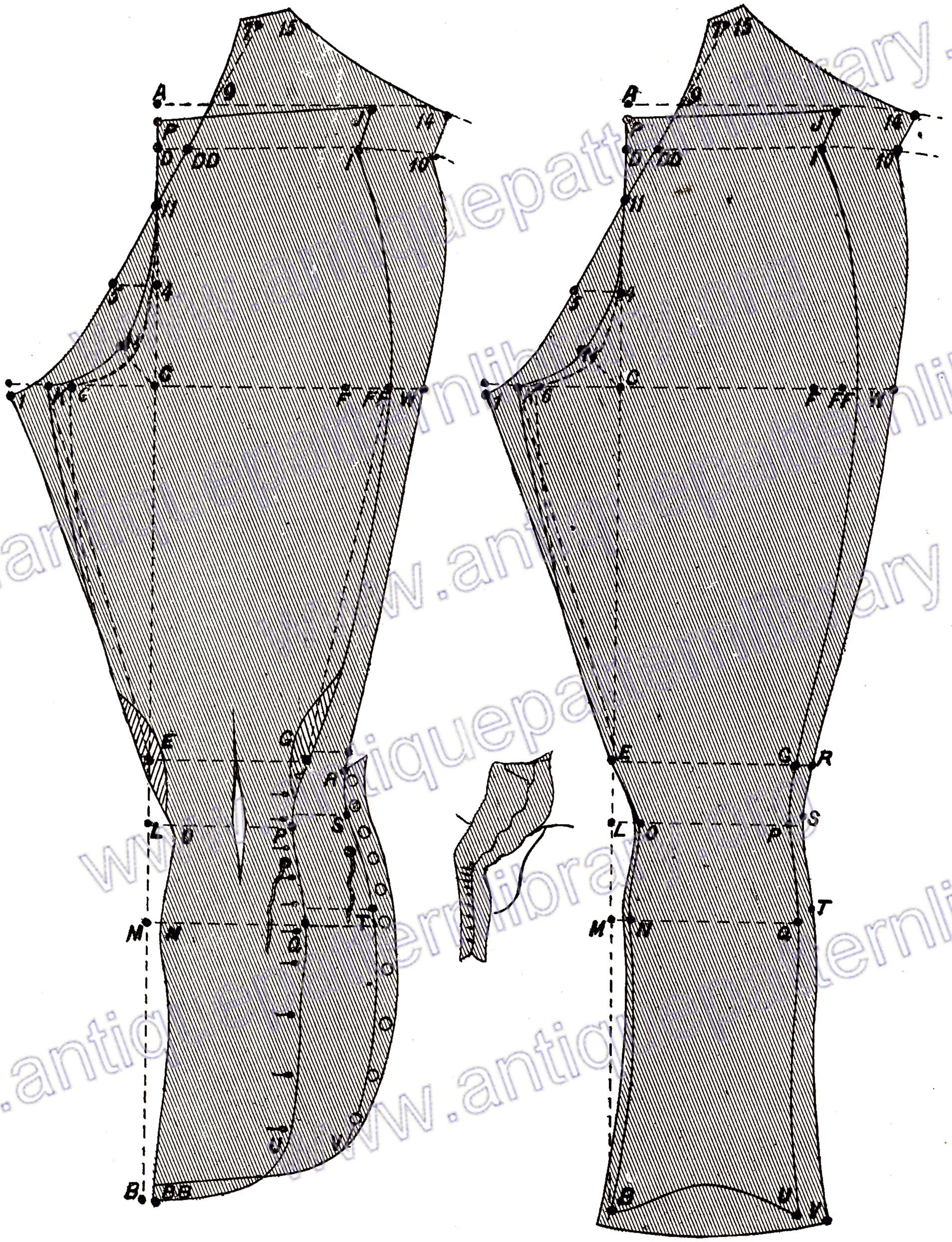
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PLATE 94. I.—THORNTON'S COMBINATION BREECHES. II.—PARK RIDING TROUSERS.

PANTALOONS (TIGHT AND LOOSE).

IF breeches, instead of being cut to reach the calf, are continued until they reach the ankle, they are called "Pantaloons."

Many gentlemen prefer this garment to breeches, as being confined to the size around the ankle it is impossible that it can work upwards in the manner too frequently seen in breeches.

There is, of course, no difference from the breeches arrangement in the cutting of the upper portion and the appearance presented is identical when the garment is in wear, as the lower parts are covered by the boots.

The five buttons just below the knee are placed closely together, while the lower ones, which are of a thinner make than the upper, are placed further apart.

The shape given on the diagram to the under-sides below the calf will appear peculiar to the cutters who are in the habit of cutting them with but a small V, or even without any cut in the calf. The reason for recommending the style given is due to the fact that should the side seam be curved inwards at the bottom, which it *must* be if the V is reduced or omitted, an appearance of length between the button holes is at once apparent, just the same as the effect produced between the front buttons of a lady's bodice if the bottom of the front has not been cut sufficiently forward. If a pantaloon showing this defect be carefully examined when on the wearer, it will be noticed that if the side buttons are unfastened, and an imaginary piece let in from the tack downwards, all the fulness at the holes will at once disappear, while the effect of the opening at the side will show in a surplus fold below the calf. This surplus when removed by cutting it away produces the V under the calf shown upon the diagram.

Pantaloons thus cut will be perfectly flat and clean fitting at the button holes, while furthermore the ease required for the round of the calf will be effectually supplied by the V at the back.

As the diagrams suggest, these garments may be made up in either the close or loose fitting forms.

In the former case all the upper points are produced exactly the same as given in the instructions to draft the close fitting breeches, while in the latter the additional length from fork to knee, and width from fork to hip, must be provided the same as in the case of the loose fitting style of breeches.

* * * * * * * *

CONTINUATIONS.

When the lower part of the Pantaloons is cut across the calf at the ordinary breeches' length, and a different material substituted for the lower portion, the garment is called a "breeches with continuation."

The lower part, or "continuation," is cut exactly the same shape as the lower portion of the Pantaloons, and consists of three pieces. One of these pieces forms the button hole portion, another the part upon which the buttons are sewn, and the third the portion that covers the back part of the leg.

These continuations are fastened to the bottom edges of the breeches, the said edges being finished just the same as though no continuations were to be attached.

The continuations at the bottom are merely turned up about a quarter of an inch, the turn in being kept in place by a row of stitching.

The buttons and the button holes are stayed and faced with linen.

The seams are secured by a row of stitching at each side of the sewing, just the same as introduced at the closing seams of leggings and gaiters.

The material from which the continuations are made varies considerably.

Sometimes canvas or even Italian cloth is preferred, but all high-class breeches makers use a piece of thin Melton, or Venetian, matching in colour the cloth or cord of the breeches.

MAKING UP.

In making up, Pantaloons should receive exactly the same treatment as breeches. Of this, perhaps, the most important feature is the working up of the knees, to which particular attention should be directed. The top-sides at the knee should be held on fully three-quarters of an inch, while the under-sides at the same part should be well strained down. The hollow under the knee, when the garment is folded down the centre, should be thoroughly shrunk into shape with a good iron, and the back of thighs, or hams, should receive exactly the same treatment.

As an assistance in working-up, the under-sides of all breeches are best when the knees are cut on the bias at leg and side seams.

PANTALOONS: CLOSE FITTING.

(Diagram 2. Plate 95.)

MEASUREMENTS—

Top edge to waist hollow	1¾ inches.	Thigh measure (half of total) (tight)	10½ inches.
Continued to bottom of side	42 ,,	Knee ,, on drawers	6¾ ,,
Leg length (fork to sole)	31 ,,	Small ,, ,,	6 ,,
Waist measure (half of total)	16 ,,	Calf ,, ,,	7 ,,
Seat measure (half of total)	18 ,,	Ankle ,, ,,	5 ,,

INSTRUCTIONS FOR DRAFTING.

In producing Pantaloons it is always advisable to cut a paper pattern, as such a plan tends to economy of material.

To Form the Top-sides.

Draw construction line, A, 3.

Place side length (42) at A, and mark the leg length (31) at C.

A, to D, the rise of waist (1¾).

C, to E, half the leg length less one inch (14½).

E, to L, one-twelfth of leg, less ¼ inch (2⅜).

L, to M, one inch more than from E, to L (3⅜).

M to 3, one-fifth of leg length (6⅛).

Square lines A, J; D, I; K, C; E, G; L, P; M, Q, and 3, 2.

XX, is about 2½ inches below fork line.

D, to I, half the waist measure.

A, to P, one inch. Draw line from P, to J.

C, to K, one-sixth seat, plus one inch (4).

C, to N, one-half of C, K, plus ¼ inch (2¼)

Draw fall line from P, through N, to K.

L, to O, one inch. M, to leg seam, ½ inch. 3 to bottom of leg seam, one inch.

Draw straight line from K, to O.

Curve leg seam as diagram.

E, to G, half knee measure less one inch (5¾).

Square with E, G, draw line downwards through Q to 2.

From leg seam at XX, to XX at side, the thigh measure (10½).

Draw side seam from G upwards through XX to I.

* * * * * *

To Form the Under-side.

From K, to I, one-twelfth seat (1½).

Curve leg seam downwards through E and O to bottom.

D, to DD, one-twelfth seat, less ¼ inch (1¼).

C, to 4, same as C, to K. From 4 to 5 one-twelfth seat plus ¼ inch (1¾).

Draw seat line through 5 and DD.

From top line to 7 one-fourth seat plus half inch (5).

7 to 8 one inch. From 8 to 9, two and a half inches.

Curve seat seam from 8, through DD, and 5, to 1.

Make XX a pivot, and cast curves 10 and 14.

Measure up waist as trousers, making 10 one and a half inch more (17½).

Mark to 12 the seat measure plus 1¾ inch (19¾).

Measure from E, to G; place this amount at E of the under-side, and measure to R the net knee measure (13½).

Measure O, to P. Place this amount at O, and mark to S the size of small (12).

Measure from M to Q. Place this amount at bottom of under-side leg seam, and mark at T, the calf measure (14).

Curve by freehand from T to 4.

Measure from 3 to 2, place this amount at the bottom of the leg seam, and measure the distance to 4.

As much as this exceeds the ankle measure (10) with 1½ inch added (11½) must be taken out in the cut under the calf.

Draw side seam from 10 through R S, and T, to 4,

From 9 the top curve is marked to ¾ inch above sweep.

The bottom is cut one inch shorter than top-side to allow for fulling on at knee.

* * * * * *

PANTALOONS: EASY FITTING.

(Diagram 1. Plate 95.)

Measurements the same as given above for the close fitting style. With the following exceptions the loose fitting style is formed the same as Close Fitting Pantaloons.

In the Top-sides.

K to F is two-thirds seat measure (12).

F to FF, is one and a half inch.

C to E, is half the leg length (15½).

Draw side seam through I and FF to G.

* * * *

In the Under-sides.

The curve from 9 is drawn to 14.

Only one inch is allowed over the waist measure.

FF to W is the same as from F to FF.

To show the freedom of arrangement at the bottom of the side seam, the curve from T to 4 is carried further out than in the close fitting style, the surplus amount being taken out between 5 and 6, as usual.

The position in which the "leather holes" are inserted in gentlemen's breeches, is shown between the third and fourth holes.

* * * *

CONTINUATIONS.

When breeches, either close fitting or loose, are desired with separate "continuations," the upper portions are produced exactly the same as described above.

At the bottom, however, the garment is cut across in the lines from M to Q, and T.

The "continuations" are drafted in three pieces exactly the same in outline as the lower portions of the Pantaloons, and the seams being sewn up they are attached to the bottoms of the breeches.

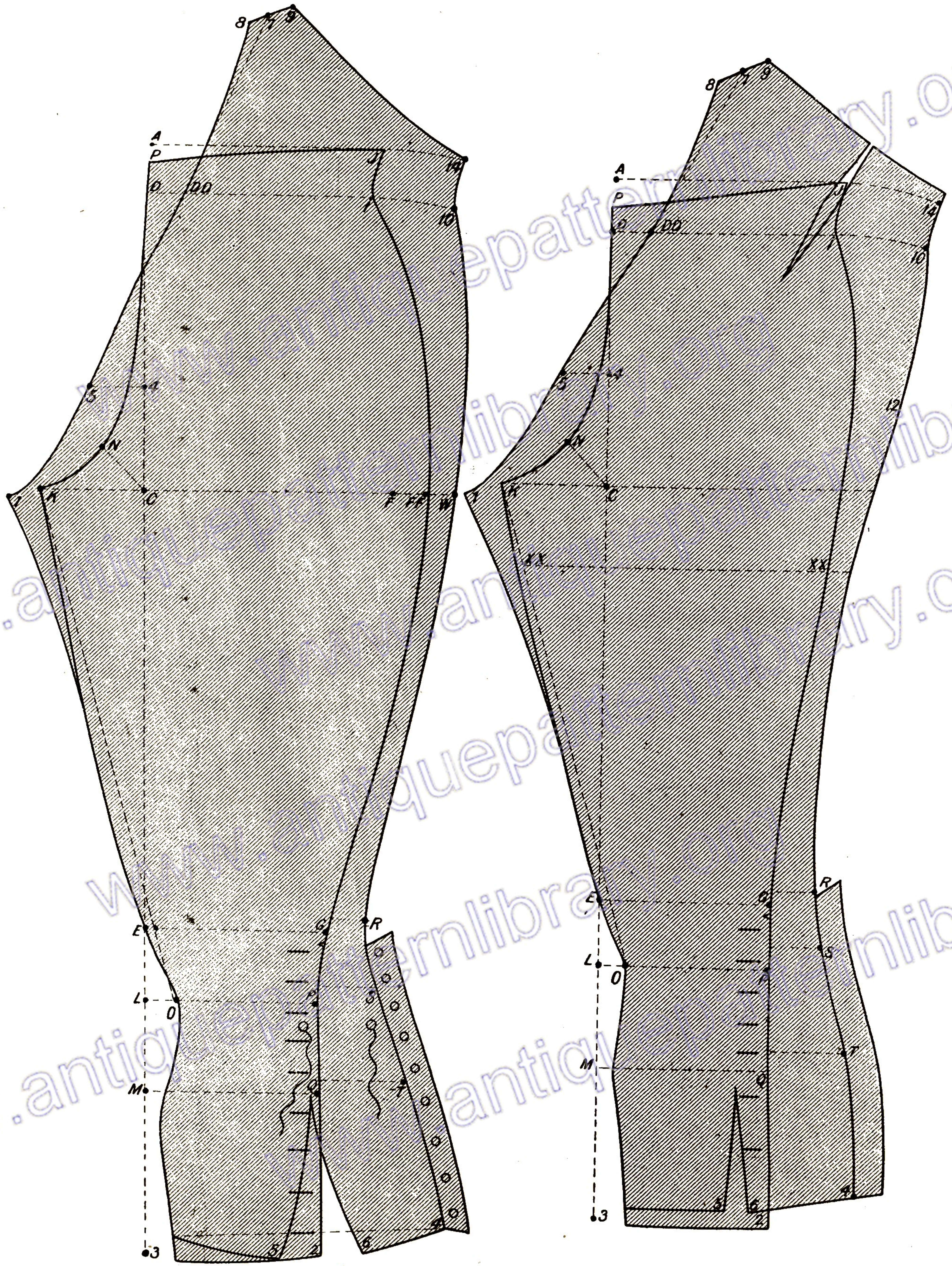
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PLATE 95. I.—LOOSE PANTALOONS. II.—TIGHT PANTALOONS.

REGIMENTAL TROUSERS.

In cutting military trousers attention must be particularly devoted to the production of clean fitting under-sides as they are often worn under Shell jackets when any surplus material would show in a very objectionable manner.

To produce the effect desired it is usual to cut military trousers very close at the waist and seat, not more than three-quarters of an inch being allowed beyond the measures taken. As the stripe at the side runs from the knee downwards in a direct line with the front of the heel, it is necessary to cut the top-sides a little wider than usual at the bottom, while the under-sides must be reduced a corresponding amount.

As bottom straps are always attached to Regimental Trousers, it is essential that the buttons be placed so that the strap when fastened does not twist the trousers at the bottom. To secure this the centre of the heel should be marked by the cutter in accordance with the plan given on plate 86.

For line regiments there are two pairs of trousers given in "The Dress Regulations of the Army."

The first is worn for full dress, and is made of blue cloth, with side stripes of gold lace 1⅛ inch wide, showing a crimson silk stripe ⅛ of an inch wide down the centre.

The second is worn for service, and is made of a strong blue cloth, with a quarter inch scarlet welt down each side seam.

* * * * * * * *

OVERALLS.

(Diagram 1. Plate 96.)

The trousers worn by Cavalry regiments are termed "Overalls," and in their general features resemble the ordinary Riding trousers previously described.

They are cut about 1½ inch longer in the legs than ordinary walking trousers, and like the Infantry trousers considerable attention must be devoted to providing a clean fit. Leather tabs to which chains are attached are sewn at the bottoms.

The knees and bottoms are cut narrow, averaging from about 16½ to 17 inches.

The bottoms, like all Riding trousers, must be well scooped out at the fronts, while the heels are dropped a little more than usual so that they rest upon the spurs when the wearer is mounted.

The material from which these garments are made is a special heavy make of blue cloth.

Before the introduction of the jack boot these garments used to be "booted" with leather, that is the bottom part for about 6 inches up was faced outside, the leather being continued up the leg seam towards the fork. The "booting" is now replaced by strapping the seat, of which there are two forms. The first consists of what is known as short strapping, extending backward over the round of the seat, in a circular form, from about 3 inches in front of the top of the leg seam. The depth of this strapping is about 6 inches.

Long strapping is arranged the same at the top as the short strapping, but it is curved downwards to a point at the leg seam sufficiently low to enter the boots.

It may be well to mention that strapping is seldom put upon new Overalls, it being generally introduced as soon as the effects of wear begin to show.

Stripes in accordance with the regimental regulation are placed down the sides.

* * * * * *

PANTALOONS FOR MOUNTED DUTIES.

(Diagram 2. Plate 96.)

In the upper portion there is no distinction between Pantaloons and Overalls. The change commences at the knee, which in the former garment is made perfectly close fitting. Unlike ordinary Riding breeches these garments must not be cut with the side seam running to the front, as the direction of the stripe which runs straight down the side renders it necessary that the seam should follow it.

The stripe is only continued as low as the most prominent part of calf about 3½ inches below the small. From this point to the bottom the seam is finished with a slit in which three holes are worked. The buttons must be of a flat make.

In the cutting of both Overalls and Pantaloons the length above the hollow of the waist must be greater than in ordinary trousers, and amounting to at least 3 inches. The reason for this is that they are often worn under Shell jackets, when, if the rise were insufficient, the shirt might be exposed through the movements of the arms.

In both garments, also, the brace buttons are sewn inside on the waist band lining.

MILITARY OVERALLS.

(Diagram 1. Plate 96.)

MEASUREMENTS—

Top edge to waist hollow ...	3 inches.	Seat measure (half of total) ...	18 inches.
Continued to bottom of side ...	43½ „	Measure of thigh	10½ „
Leg length (fork to sole) ...	31 „	Knee	8 „
Waist measure (half of total) ...	16 „	Bottom	8 „

* * * * * *

INSTRUCTIONS FOR DRAFTING.

For convenience it is best to cut a pattern for Military Overalls.

To Form the Top-sides.

Draw the construction line from A, to B.

Place the side length (43½) at A, and mark at C the leg length (31).

Make length of leg at bottom 1½ inch longer (32½). See B to BB.

C, to E, half the leg measure less 2 inches (13½).

Square lines A, J; K, C; E, G, and BB.

A, to D, the rise of waist (3).

C, to K, one-sixth seat plus one inch (4).

E, to L, ¾ inch.

Curve leg seam from K, through L to BB.

C, to N, one-sixth (3).

Draw fall line from P, through N, to K.

D, to I, half the waist measure (8).

A, to P, one inch. Draw line from J to P.

XX to side seam the thigh measure (10½).

L, to G, the knee measure (8).

From BB, to H, the bottom measure less ½ an inch (7½).

Form the hip from I, to XX.

Draw side line from XX to G, and H.

Hollow the bottom as diagram.

To Form the Under-sides.

Having cut out the top-side, by its outline produce the under-side.

K to 1 is one-twelfth of seat measure (1½).

L, to 2, one inch. BB, to 3, one-twelfth bottom plus ¼ inch. Draw leg seam from 1, through 2 and 3.

C, to 4, same as C, K, on top-side.

4, to 5, one-twelfth of seat measure (1½).

D, to DD, one-half of the distance from K to 1 (¾ inch). Draw line through DD and 5 downwards.

7 is one-fourth of seat above top line (4½).

Curve seat seam from 8, one inch outside 7, through DD, and 5 to 1.

Make F a pivot, and curve outwards from I to 10, and J, to 14. Curve to ¾ inch above 14.

Measure waist from closing seam to 10, one inch more than half the waist measure (9).

Draw side seam from 10, through XX to 13.

13 is found by measuring up the bottom, and allowing half an inch for seams (16½).

Curve bottom 3 to 13, half an inch below square line.

The garment when finished should measure at waist, knee, and bottom the net measures taken on body.

* * * * * *

MILITARY PANTALOONS.

(*Measures the same as the Overalls, with the addition of the tight knee; small; calf; and ankle.*)

The special outline of Pantaloons, as worn for military duties, is clearly shown upon diagram 2, plate 96.)

To afford an idea of the direction taken by the side stripe I have clearly marked its position and termination above the side slit, which, it may be well to repeat, is secured by three holes and buttons.

The top of the side seam of under-side is like that of the Overall, cut three quarters of an inch longer than the corresponding seam of the top-side. In making up, this amount is held on between the fork and waist lines.

The top-side is held on at the points E and G. For further particulars see page 209.

In drafting, all the points of the upper parts are obtained exactly the same as those of the Overalls above described.

In the lower portion the distance from C, to E, is half the leg length less one inch (14½), and from E to L; L to M, and M, to 3, the arrangement is the same as given for the Civilian's Pantaloons on page 150. From E, to G, is half the knee measure (6¾), and from O, to P, half the small (6). From leg seam to Q, half calf (7). Curve by free-hand from Q, to 4.

The bottom of the under-side is reduced to measure by a V under the calf.

If the material is very stout the addition for seams may be allowed at G, P, Q, and 4.

* * * * * * * *

STRAPPING.

The position of the strapping is shown on the small centre diagram.

The long strapping is carried to a point, and the short one curved in a circular form from the front to the back.

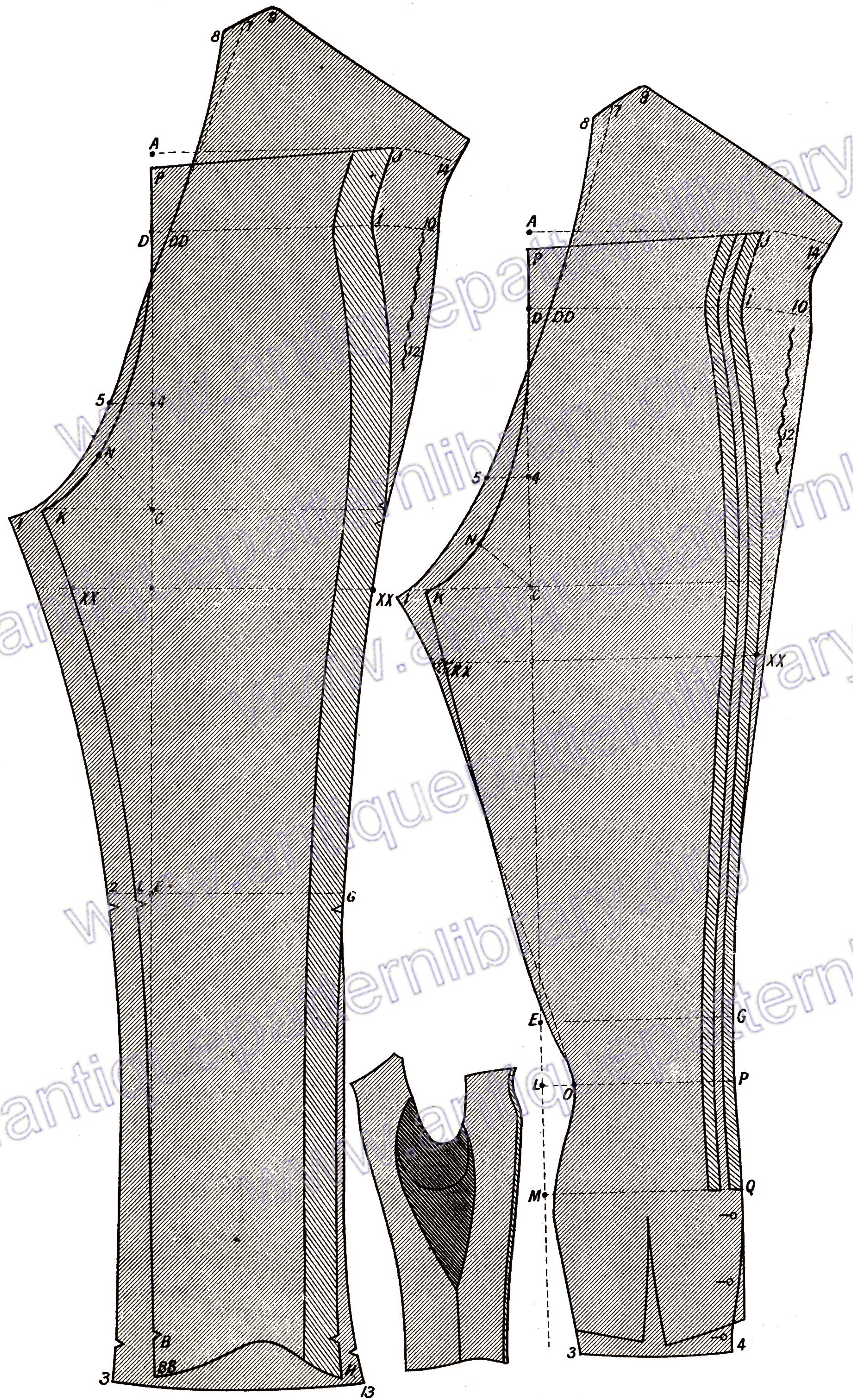
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PLATE 96. I.—MILITARY OVERALLS. II.—MILITARY PANTALOONS.

GAITERS AND LEGGINGS.

ALTHOUGH the cutting of gaiters and leggings is, when properly understood, a very simple matter, there are no garments I find more confusing to the average pupil, who has had no previous experience of their construction.

In producing these articles, accurate measurements are essential, as upon them depend the result—satisfactory—or otherwise.

In obtaining the necessary measurements for gaiters, particular attention should be devoted to locating the position of the instep, to secure which two special measures are taken, the first (1 to 2 on diagram) indicating its height from the sole of the foot, and the second (2 to 3 on diagram) its distance from the centre of the heel.

In addition to these measures the size around the ankle as from 4 to 5 is taken, also the length of the gaiter from the bottom to the top edge, and the distance from the centre of the heel (3) to the point over the toes (6) to which the tongue is intended to reach.

In measuring for leggings that are finished without tongues the measure from 3 to 6 can be dispensed with.

* * * * * *

GENTLEMEN'S SHORT GAITER OR "SPAT." Diagram 2. Plate 97.

The short gaiter worn by gentlemen, defining as it does the actual shape of the foot, will serve admirably as a basis in explaining the method for cutting all such articles. Gentlemen's "spats" are mostly made of stout box cloth, although sometimes thinner cloth and even linen is selected for the purpose. In stout materials the edges are made raw, and apart from the facings to the holes, buttons, and bottom stitching, are unlined. In thiner material a lining is inserted which must be cut the same shape as the outside.

* * * * * *

HIGHLAND SHOOTING GAITERS. Diagram 5. Plate 97.

This is the style of gaiters worn by the Highland regiments, and also much used by sportsmen. With the exception that the length is increased they do not differ from the "spat" above described.

* * * * * *

SHOOTING LEGGING. Diagram 4. Plate 97.

This is a style of legging largely worn for shooting, and also very generally worn by farmers, &c. They are usually made of stout material, the bottoms for about two inches upward being lined with "jane." The buttons should be well stayed and sewn on.

* * * * * *

RIDING LEGGING. Diagram 6. Plate 97.

This form of legging is universally worn for riding, the only difference from the shooting one being that it does not so clearly define the shape of the leg below the calf. Riding leggings are finished exactly the same as described for the shooting ones.

* * * * * *

LIVERY GAITER. Diagram 3. Plate 97.

This is an article of costume that of late years has gone considerably out of fashion. Still there are many families that retain them, and as such they demand our attention. The style in which they are cut is fully described on the next page. In making up livery gaiters, either eight or nine holes are placed at the sides. The hole edge is faced with cloth, and the button stand and bottoms with "jane." At one-eighth of an inch at each side of the seam down the back a row of stitching is inserted. The top and the bottom edges are either single or double stitched. Sometimes the top edge is bound with binding the same as used for the bottom edges of the breeches. A hole is left at the top of the back seam which fastens upon the back button sewn upon the breeches and a loop is sewn on at the side to fasten on one of the breeches buttons. These gaiters are made the same for Coachmen, Footmen or Grooms.

* * * * * *

CLERICAL GAITER (BISHOP'S, &c.). Diagram 1. Plate 97.

The difference between this gaiter and the livery one is that the tongue is finished without a seam down the front, the cloth being shrunk into shape at the front edge. It also differs inasmuch as it is cut shapely at the ankle, perfectly defining the shape of the leg. Nine holes and buttons are placed at the side. Much attention is devoted to working these gaiters into good shape, some clerical tailors actually inserting whalebone at the closing seam.

GAITERS AND LEGGINGS.

GAITER MEASUREMENTS. Diagram A.

Height of instep, 1 to 2, on diagram, 4 inches. Instep to heel, 2 to 3, 7 inches. Around the ankle, as shown by points 4 and 5, 5 inches (half measure). Also take the height of gaiter required—say, 6½ inches, and the distance from heel to toe (9 inches).

GENTLEMAN'S SHORT GAITER, OR "SPAT." Diagram 2.

Draw construction lines A, B, C. Make A a pivot and cast curve o, o, at the length of diagonal measure, 2 to 3 (7 inches). Make A a pivot and cast the curve X, X, at the length to which the toe of the spat is desired (9 inches). Measure the distance from the line B, A, to D, and make from A to E the same amount. Make E a pivot, and cast the curve V, V, at the height of instep measure (4 inches). C to F, one inch. Draw line from F to D, and by free-hand curve the front line above D. At 1½ inch above D measure to G, the width of the ankle (5 inches). Measure from A, upwards to B, the height of gaiter required (6 inches), and curve the back line G to A, as diagram. From ¾ of an inch above A curve the bottom to F. This completes the inside portion of the gaiter, which must now be cut out. By this outline the hole and button portions must next be formed, allowing the button part to slip one inch under the edge of the hole part. The strap is best placed as shown, a little in advance of the hole line, as it not only permits of convenient buttoning, but also contributes to keep the toe of the gaiter in its proper position. Seams must be allowed at the front and back, also at the top and bottom if the edges are to be turned in.

To render the instructions perfectly clear, I have introduced diagram 2a and 2b, which represent the hole and button portions when detached from the portion first formed.

HIGHLAND SHOOTING GAITER. Diagram 5.

This gaiter is produced the same as the short "spat," with the following exceptions:—Level with the points E, D, the front line is drawn upwards to H. From H to K, is half the calf measure (7 inches). From K to L, for style, is 2 inches. In all other points complete outline as diagram 5.

LIVERY GAITERS. Diagram 3.

[*Measures same as taken for diagram 2, with the exception of the length, 15 inches.*]

One of the most important points in connection with livery gaiters is the arrangement of the button holes, which must be placed to run in a direct line with those of the breeches, while the closing seam is exactly at the back of the leg. To secure this, the breeches over which the gaiters are to be worn must be taken into consideration in the following manner:—Having laid the breeches, or the breeches pattern, in the position shown by diagram B, measure from the leg seam on the small line, as from X to Y, one-fourth of the small measure (3 inches). The line through Y, downwards, is the centre of top-side, with which, when on, the line H, E, of gaiter, will be level. Next note the distance from Y to O, as upon such amount depends the allowance given on the gaiter from H to O.

In forming the gaiter proceed the same as instructed for spats, with the following exceptions:—
Beyond the centre line at H, mark out to O the amount noted on breeches (2 inches). The point M is 2 inches above D. From M to N, half an inch more than from H to O. The closing seam is curved in the direction indicated, not being brought on to the back of the ankle like the gaiters previously described. The button part is indicated by the curved line, and the tongue by the crossed one. The tongue from M to P is the same width as from M to N. When finished the tongue is sewn from M, through D and F, in the position it occupies on diagram. The point N is turned back to meet the point P. Position of holes and buttons as indicated.

SHOOTING LEGGING. Diagram 4.

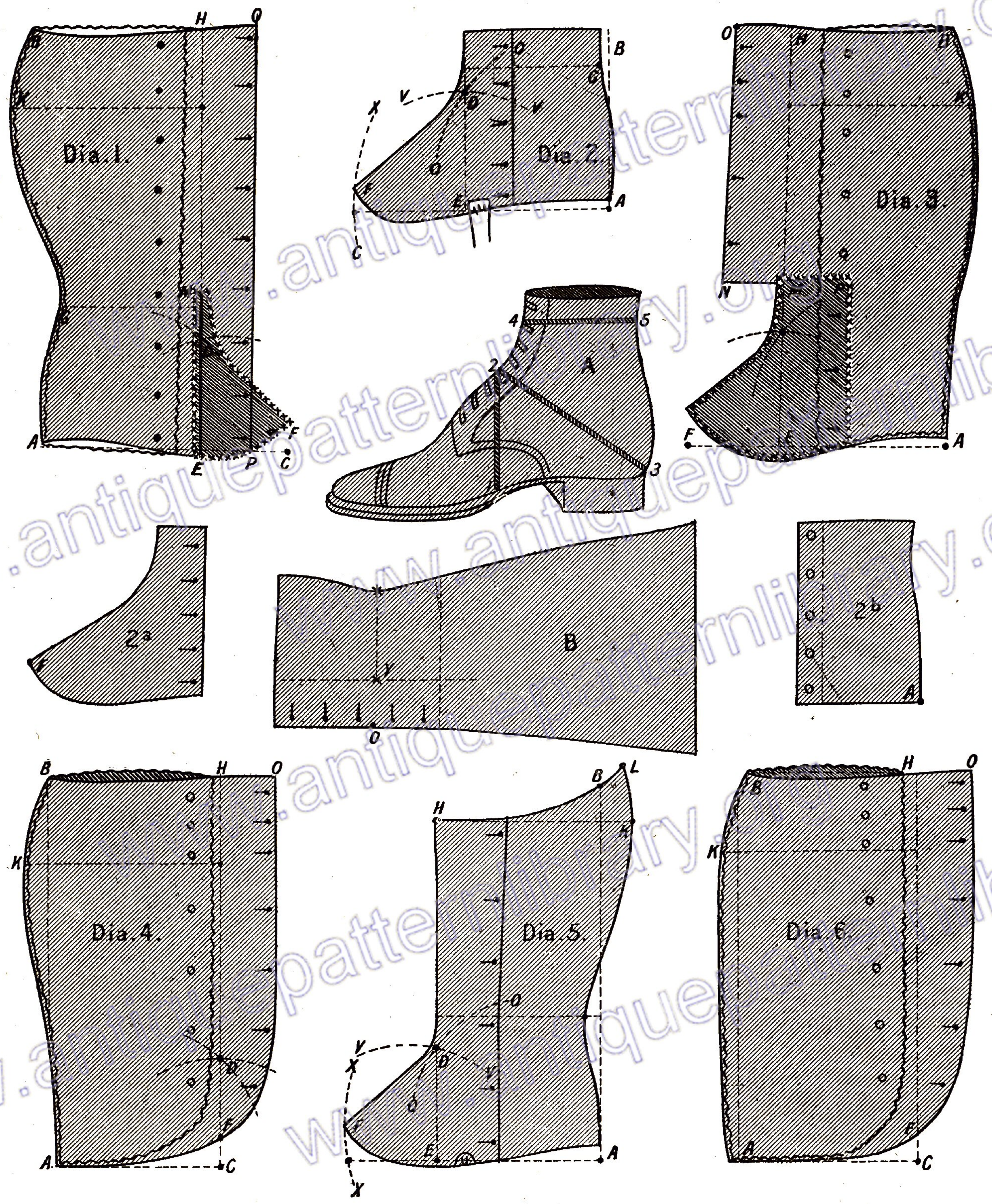
This style of legging is about 14 inches long. It is produced on the upper and back portions the same as the livery gaiter, except that it is brought a little closer to the ankle. From B to H, is half the size of small. From A to C, the same amount. C to F, 1½ inch. H to O, as instructed for livery, and square downwards.

RIDING LEGGING. Diagram 6.

This legging is produced the same as those for shooting, except that the back line is shaped as diagram.

CLERICAL GAITER. Diagram 1.

The clerical is the same as the livery gaiter from H to O. The line from O is continued to bottom, P. From E to M, 6 inches, is a slit into which the tongue is sewn. (See preceding page.)


Dia. 1.
B
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O
K
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Dia. 2.
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Dia. 3.
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2a
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Dia. 6.
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PLATE 97.—GAITERS AND LEGGINGS.

MAKING UP, TRIMMING, ALTERATIONS, &c.

Every day a thread makes a skein in a year."—*Old Proverb.*

HOW MATERIAL AFFECTS FIT.

WHEN teaching cutting it has always been my practice—a practice amply justified by successful results—to give, in addition to the series of drafts constituting the system, some practical hints upon such subjects as I consider might prove of assistance to the student at the commencement of his cutting career; and when I undertook the task of preparing this work for publication, it naturally occurred to me that the adoption of a similar plan would prove equally instructive, while the variety of topics introduced might divest its study of the dry-as-dust monotony, characteristic of most publications of a technical character.

The fact of being able to correctly draft a garment in accordance with the very simple rules set out in the system, although it goes far to place the aspiring cutter on the road to success, is not all that is required to steer him clear of the many difficulties likely to beset him.

That "making-up" (a subject I will consider later on) exercises a great effect on fit, all cutters know; but the effects dependent upon the varying elasticity and substance of materials are not at all so generally recognised or understood.

Perhaps this may be attributed to the fact that up to the present no writer on cutting, whose works I have had the advantage of perusing, has directed much attention to a subject that should be one of the very first taken into consideration, so that consequently there are no available rules for the student's guidance. The cutter of mature experience *knows* that certain deviations of cut are necessary in the treatment of material differing in substance or elasticity. He is aware—probably owing to painful experience—that a coat of elastic stockinette, and one of rigid Melton, both cut from the same pattern and for the same individual, will bear but the slightest resemblance in fit, the unusual elasticity of the one, and the unyielding character of the other, producing distinctly opposite effects. The stockinette coat will be much too large all over, the Melton one too small and most uncomfortable—if not unwearable.

Unpractised or thoughtless cutters, in the majority of cases, overlook this important fact, and marvel exceedingly as to *why* two coats, cut at the same time, for the same person, and from the same pattern, do not fit alike, and too often in their ignorance fall back upon the ever-convenient bogey of bad workmanship. "The man who made the coats did not work them up alike," &c., &c.

I shall probably never forget the first coat of stockinette I had the privilege of cutting. It is now some years ago; and, filled to overflowing with the scientific theory of the system I used at the time, I overlooked the fact that the material exercised so decided an influence on the fit, and in my innocent indiscretion cut the garment by a pattern from which I had just previously produced a similarly shaped coat of a heavy make of diagonal.

No "try on" was possible, as the coat had been ordered by letter, with the instructions that it should be made and forwarded without delay, "exactly the same as the one previously supplied," the fit of which was highly satisfactory.

Elated with my former success, the stockinette coat was finished and forwarded without the remotest misgiving.

Alas! for the boundless confidence of youth. A day or two later the coat was returned (my first failure) accompanied by a letter which induced me to defer for some considerable time the request for an increase of salary which my previous success had suggested.

The letter stated in blunt terms that the cutter responsible for the fit of the second coat ought to be—in the interests of the firm—immediately dismissed. "Notwithstanding the fact," continued the writer, "that I gave distinct instructions to cut the coat *exactly the same* as the excellent fitting one previously supplied, you have sent me a cloak-like garment big enough for the fat man of a travelling show. Until you get rid of your careless and incompetent cutter I shall feel constrained to discontinue ordering my clothes at your establishment."

My second experience as to the effect of material on fit was a case in which one of my cutting-room colleagues, after having thoroughly pleased a customer with a coat of ordinary material, was called upon to make and forward at short notice a treble-milled Melton hunting coat for the same gentleman.

The outline of the hunting coat was exactly the same as the successful morning coat, and the cutter without a thought cut it by the first pattern.

Alas! again. Will I ever forget the customer's criticism of that unlucky coat?

He was a country gentleman—old and peppery—of the get-out-of-the-road-or-I'll-ride-over-you type, who almost lived on horseback, and was a stickler for ease in his garments. And that coat—how it tied him at the front of the arms, and how the cutter blushed like a school-girl, as with a smile—a very sickly one—he tried to pull the edges together at the top button, and how the general contraction seemed to concentrate and ripple into laughter at the top of the side seams, while the front shoulders sympathetically joined in the merriment. How that old gentleman at first fumed, then stormed, and finally swore, while the poor cutter felt and looked even smaller than the coat.

The trouble in both the above cases originated in the same mistake. The successful coats were of materials possessing ordinary elasticity, the defective coats were not. The stockinette coat should have been cut smaller than the pattern, and the treble milled one larger.

As a guide to the student when dealing with fabrics of varying elasticity or substance, the following

RULES APPLICABLE FOR CUTTING DIFFERENT MATERIALS

may profitably be adopted.

Superfine Cloth, or fabrics of like elasticity, should be cut to the scale supplied by the measures actually taken on the body.

Thus: Breast measure or "scale" 18; cut to an 18 size.

Elastic Materials, soft makes of twills, and thin cloths, should be cut one inch smaller than the measure taken.

Thus: Scale 18; cut to a 17 size.

Meltons, Velveteens, and materials of heavy weight should be cut one inch larger than the measure taken.

Thus: Scale 18; cut to a 19 size.

When woollen linings are used the coat should be cut one inch larger than scale; and fur linings two inches larger.

An intelligent adhesion to the foregoing rules will render the work of the cutter uniformly accurate.

It may here be noted that the directions for producing all the diagrams in this work are based upon the assumption that the material used is of an average degree of substance and elasticity.

HOW FUR, PLUSH, VELVET, AND VELVETEEN SHOULD BE TREATED.

Fur.—In cutting fur a sharp knife is required, and the cutting should be done from the skin or flesh side. Care should be taken that the fur be not cut during this operation, to avoid which the skin should not be laid flat upon the board but held up and carefully cut while guided with the fingers. Fur is generally cut with the pile running upwards.

In Sewing Fur the edges of the skin are serged together, and to ensure that the joining should be invisible from the fur side, precaution must be taken against catching any of the fur with the stitches.

Plush.—In cutting plush the wrong sides are best placed together, after which the garment is marked and cut from the outside. When seaming insert a piece of paper between the cloths; this prevents the material slipping. The paper is of course torn away when the seam is finished.

Velvet.—In cutting velvet the majority of tailors prefer arranging it so that the pile runs upwards, or, perhaps, it will be understood clearer if I say that it should be cut against the wool. The reason for this is that velvet so cut presents a much richer appearance in wear than if it were cut with the pile running downwards.

In Making Up Velvet no basting stitches should be put in, the various seams being held together until sewn by needles. Where basting stitches are indispensable, they should be put through a strip of Silesia laid upon the face of the velvet. All seams should be lightly rubbed open with the nose of the iron, which is for the purpose placed standing upon its hind legs. Pressing, as generally performed, must never be introduced for velvet. If any part of the material appear rough when finished, an iron should be laid upon its side and covered with a press pad, upon which the inside of the garment may be laid while the outside is gently brushed the wrong way of the pile. The damp rag—notwithstanding the practice very generally adopted—should not be used in this operation. The edges of velvet garments are best made up plain, the facings simply felled on the front in-turns. In sewing, a piece of cloth should always be held between the fingers and the material.

Velveteen.—This material is cut the same as velvet, with the pile running upwards.

In Making Up Velveteen the iron from the inside may be freely used while the outside is protected by the press pad. In finishing off the damp rag may be used judiciously.

TRIMMING.

INSTRUCTIONS having been given for correctly measuring the customer, as also for cutting, fitting, and, when necessary, altering the coat—and having further suggested the manner in which the marking up for the workman should be performed—the next subject for the student's consideration is what is termed the "trimming" of the coat, or, in other words, the supplying and marking out of the various fittings used in the making.

This subject is a very important one, as most employers in this age of fierce competition naturally insist upon economical management, and will not tolerate the extravagant practices almost universally adopted in the past.

In the good old times the good old tailors paid but scant attention to economy of cloth and fittings. A fixed quantity of material was allowed for each style of coat, quite irrespective of size and other considerations, and a uniform and extremely generous quantity of trimmings was also provided, the surplus constituting the journeyman's "crib" or "cabbage." When the present writer first became initiated into "ye art and mystery of tailoring," the amount of crib generally obtained by the journeyman was such as would now-a-days be considered surprising; and the number of "dress jackets," "cloth caps," and "tunics" of superfine with which I was supplied through such a source, irrespective of the quantity sold for the tops, or uppers, of ladies' boots which at that time were mostly made or cloth, would render the modern tradesman mute with astonishment, if not dismay.

In connection with this subject of economy I have repeatedly heard employers state that certain cutters in their employ covered yearly a good proportion of their salary by the economical use of materials and trimmings.

Before attempting to formulate a few rules for general guidance in trimming, it should be distinctly understood that *stinting* the workman is a very bad policy, as it always entails serious loss of time and creates mutual annoyance.

When trimming a coat it should be done thoroughly, nothing necessary being omitted, and if any required article be out of stock its absence from the fittings should be noted on the workman's ticket and cutter's counterfoil.

In cutting out the trimmings a practical trimmer always blocks out his linings, &c., by the shape of the forepart, and keeps paper or cardboard patterns of trouser pockets, &c., as a guide to the quantity of trimmings required.

Most trimmers keep sets of trouser fittings ready prepared for use—a plan that does not entail any waste of material, and greatly contributes to the saving of time in busy seasons.

One of the most important duties of the trimmer is what is defined as "matching"—that is, selecting the trimmings to match in colour the materials for which they are required.

This is a subject on which little instruction can be imparted through print, more particularly as opinions differ as to whether the tone of colour preferable should be (when an exact match is not obtainable) either darker or lighter than the cloth. If I were called upon to formulate a rule upon this subject I should say that for summer garments the trimmings should be of a lighter shade, and for winter garments—darker.

In all departments of tailoring, order is a most important feature; in trimming it is indispensable. Hence, the trimmer should arrange a distinct place for everything that he uses, so that he can find any article required without searching for it.

To avoid mistakes the trimmer should contract a habit of cutting off the fittings in regular order—a plan that will prevent him continually turning his trimmings over to see if anything is missing. So necessary is this, that when I first entered the cutting room I composed—may the Muses forgive me!—a doggerel rhyme that so impressed itself upon my memory that I never forgot any required article.

I can still recall the lines—they applied to coat trimming, and I here publish them for the benefit of trimmers generally.

> "Cut off linings, buttons, binding,
> Pockets, linen, collar lining,
> Hair cloth, wadding, canvas collar,
> Stay-tape, label, padding, follow.
> Sewing silk, twist, thread, and cotton,
> Canvas for to pile the lot on."

As poetry this may be considered inferior to Tennyson's "Lyrics," but it is just as good as that which informs us that "Thirty days hath September;" and if it lives as long as such effusion, the author may yet become famous.

GUIDE AS TO THE QUANTITY OF TRIMMINGS REQUIRED.

FROCK COAT.

Medium size.—Linings (on double) 4 inches less than the length of the back; Sleeve linings, three-quarters of a yard; Silesia (for pockets), three-quarters of a yard; Stay linen, one quarter of a yard; Binding, or cord, 5½ yards; Sewing Silk, 3 skeins; Twist (six strand), 2 yards; Thread, 2 skeins; also Shoulder Padding, Hair Cloth, Wadding, Buttons, and three-quarters of a yard of canvas. *No soap.*

* * * * * *

MORNING COAT.

Same as Frock coat, less 1 yard of twist, and plus 1 yard of binding.

* * * * * *

DRESS COAT.

Same as Frock with the addition of five-eighths yard of silk for breast facings, and the same amount of black "demet." If the skirt is lined with cloth, the amount of lining may be correspondingly reduced.

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LOUNGE COAT.

Same as given below for Chesterfield, with the addition of small buttons for the sleeve hands.

* * * * * *

CHESTERFIELD.

The length of the fore-part of Italian lining or checked woollen (six quarter), or the length of the back and *twice* the length of the fore-parts if of silk. This amount does not include sleeve linings, for which three-quarters of a yard (double width) will be required. If the sleeve linings are of Italian, they should be cut on the cross, in which case half a yard will be sufficient. Pockets, linen, &c., same as Frock.

* * * * * *

ULSTER.

Same as Chesterfield. The pockets being mostly made of trouser hollowings, the quantity of Silesia may be reduced, while to provide for additional "stays," the amount of linen should be increased.

* * * * * *

VEST.

Lining, three-quarters of a yard; Silesia, one-eighth of a yard; Linen, one-eighth of a yard; Twist (six strand), three-quarters of a yard; Sewing silk, 1 skein; Thread, 1 skein; Buttons, Buckle, and half a yard of Vest canvas.

* * * * * *

TROUSERS.

Silesia, quarter of a yard; Linen, quarter of a yard; Pocketing, three-eighths of a yard; seven brace five fly, buttons; Trouser binding, 1 yard; Silk, 1 skein; Twist, three-quarters of a yard; Thread, Buckle, and 3 inches of waist band lining. For hip pockets allow about 8 inches extra of pocketing.

Whole Fall, same as above, with the addition of extra buttons—say, in all, thirteen, large size.

* * * * * *

BREECHES.

Same as Trousers, with the addition of knee buttons and strapping. The latter item is never required for livery breeches.

* * * * * *

DRESS BREECHES.

In addition to the ordinary fittings include two "anchor" buckles for the garters.

[*The above may safely be described as fair average quantities.*]

FITTING ON.

THE custom of trying on, owing to the exacting requirements of modern customers, has become a common and firmly established one; and when, as occasionally happens, some pretentious genius loudly proclaims that such a process is quite unnecessary, the practical cutter, familiar with tailoring as practised in the best houses, receives the statement with natural incredulity. The cutter who boasts of being able to give general satisfaction without ever fitting on, is of the same family as the sartorial Munchausen who asserts he never has an alteration, and the genealogical tree of both these "most superior purzons" doubtless sprung from Ananias.

Garments are fitted on by tailors not only to to ensure fit, but also to secure the particular *style* most appropriate to the wearer. The correct opening of the turns, the most suitable length of waist and skirt, the length and width of sleeves, cannot possibly be so well adapted to the shape or taste of the customer as during the necessary "try on."

HOW A COAT SHOULD BE PREPARED FOR FITTING ON.

As to the condition in which coats should be prepared for fitting on, opinion differs. Some cutters prefer the familiar "skeleton" baste, while others favour a "forward" one. In advising the pupil as to the better plan to adopt I have no hesitation in recommending the latter. A "skeleton" baste is a most crude, untailor-like, and uncertain one, as it affords no security that the garment will be finished in the same form, while its *incomplete* character—minus properly cut collar, linings, padding, wadding, or *working up*—is always misleading and frequently disastrous.

A coat properly prepared for fitting on should be what is known as "forwarded." By this is meant that all the seams should be carefully stretched or shrunk, more particularly the arm-holes and neck, and—with the exception of the side seams, shoulder seams, arm-holes, and closing seam of back—properly sewn. The canvas, bridles, padding, hair cloth, wadding, &c., should all be inserted, and the facings carefully basted on. The side linings should be stitched and basted in. The under collar should be correctly shaped and properly padded and pressed. The skirt linings, back linings, and (except in overcoats) the sleeve linings, may be omitted, as may also the buttons, with the ridiculous and clumsy canvas "tabs" for button-holes, that the average cutter so persistingly and senselessly clings to.

THE PROCESS OF FITTING ON.

Assuming that the coat has been prepared as above recommended, the pupil's attention may next be directed to the actual manner of fitting on.

As a preliminary advice to the student it may here be stated that above all things he should avoid the appearance of haste or uncertainty in fitting on. Customers as a rule are easily impressed, favourably or otherwise, and any appearance of indecision on the part of the cutter when arranging the necessary alterations (or improvements) is likely to create unfavourable impressions.

In dealing with his customer the cutter should be polite and respectful, but not servile, and should listen attentively, and, as far as possible, receive any suggestion as to details that may be advanced.

In trying on, the fitter should first devote attention to getting the coat properly on the figure. To secure this, after the customer has put his arms through the sleeves the cutter should first slip his hand between the shoulder and the arm-hole, and work the scye gently forward into its proper position. Next he should draw the front edges together, allowing sufficient room for respiration, and pin them in position, taking care that the points of the pins are sheathed in the cloth, after which the skirts should be pulled downwards over the hips, and finally the hand should be passed around the collar and back neck, making, as far as possible, everything fair and smooth. Care should be taken to avoid the tugging, jerking, and appearance of hurry, characteristic of what may be termed the "wrestling" school of fitters.

The coat having been thus properly placed upon the figure, a cool and *general* survey of its most important points should be taken prior to commencing any local alterations. The young cutter should be particularly guarded against the temptation to commence operations at the particular spot where a defect may be manifest, as very often the direct *cause* of the defect may be remote and unsuspected. The number of coats "killed" by unreflectingly taking in the tops of the side seams to remove the fulness, which, in the majority of instances, is not at all a local defect, must be something appalling.

The first consideration of the cutter in trying on a coat should be what is broadly termed its "balance."

There will be something to say on this subject later on, when the student has mastered the rudiments of this work. For the present it will be sufficient to say that *a properly balanced coat is one that is cut to exactly accord with the particular balance or attitude of the figure for which it is cut.*

SOME PRESUMED DEFECTS IN FIT.

A Coat Too Long in the Front Balance for the wearer will show the following defects;

I.—An unsightly falling away at the fronts when the coat is unbuttoned.
II.—Surplus cloth at the back of the waist ,, ,, ,,
III.—Overlapping of the back skirts ,, ,, ,,
IV.—Looseness around the crease edge of collar and turns when coat is buttoned.

Such coats will not fit at the same time around neck and waist.

A Coat Too Short in the Front Balance produces the following defects:—

I.—Contraction or shortness from the shoulders to the hips.
II.—Tightness of scye.
III.—Fulness at the top of side seams.
IV.—Gaping of the back skirts.

When the defects above enumerated are *found in conjunction*, they may be attributed to an error of balance.

When, however, either of the faults are manifested singly, the defect will probably be a local one. Thus—

Falling away from the fronts will occur if the shoulder scye points are too tight.

Standing away at the back of the waist may be caused by unduly "hooking" in the top of side seams.

The same effect will be produced if the waist is improperly divided between the back and front of scye.

Overlapping at the back skirt may be the result of improperly shaped skirts.

Looseness around the crease edge of collar and turns may be caused by tightness at bottom of front.

A collar too straight and too long will create the same effect.

Contraction from the shoulders to the hips may be owing to the collar being too short.

Tightness of scye may be the effect of insufficient blade room, or insufficient sleeve head.

Fulness at the top of side seams may be due to over-suppression at the bottom of side-body seams.

Opening at the back skirts is often caused by insufficient hip room.

Assuming that the causes of the above local defects have been ascertained, the remedies are obvious.

SOME EVERY-DAY DEFECTS WITH THEIR REMEDIES.

A coat tight at the front of scye, that furthermore will not meet at the front edges, is too small.

Remedy.—Let out the under-arm seam from top to bottom. Rip the waist seam from side-body seam to pleat, and let out the pleat the same amount as the increase of the under-arm seam. Let out the hind-arm seam of sleeve at top, to meet the increased size between the hind-arm and fore-arm pitches. *Workman's time for alteration*, 6½ *hours.*

A coat too narrow to button in front, but easy enough at the front of the scye, has been cut too narrow across the chest.

Remedy.—Let out the side-body seams right through, and let out the under part of sleeves, rip the waist seam from hip to pleats; let out the pleats, and take a piece off the front of the neck from the point Y backwards, take out shoulder seams, piece the under collar in the middle, and put on a new outside collar. This is a heavy alteration, but it saves making new fore-parts. *Workman's time for alteration*, 12 *hours.*

A coat showing surplus width at the back of arm, and overlapping at the front edge more than is required for the special style desired, is too large.

Remedy.—Take in the coat through the side-body seams, rip the waist seam from side-body seam to pleat, and take in the pleat the same amount as the reduction at the under arm seam. Take in the hind-arm seam to avoid superfluous fulness under the arm. *Workman's time for alteration*, 6½ hours.

A coat too wide down the front edges, the fit of the back being correct, has been cut too broad across the chest.

Remedy.—Take in side-body seams and pleats, forward front of arm-hole, straighten, or advance the front of neck at the point Y, and shorten the collar. *Workman's time for alteration*, 10 *hours.*

The above alteration are suggested in the assumption that the defective coats are finished.

MAKING UP.

To the practical tailor the assertion will seem an almost superfluous one, that the making up or putting together of the garment, is of the greatest importance. To the student, however, who has not had the advantage of much practical experience as a sewing tailor (and the fact cannot be overlooked that there are many such now-a-days,) it may be necessary to state that the most thoughtful and accurate work of the cutter, may be, and too often is, completely neutralised by the carelessness or incompetence of the workman, hence, in any work on cutting the importance of accurate making up should be continuously impressed upon the student, and such information as it is possible to impart in print should be freely and fully placed at his disposal.

Convinced of this fact I will here, as concisely as the subject permits, give a few general rules for the making up of coats, while *detailed* instructions pertaining to particular garments will be found accompanying such, as the diagrams successively appear.

* * * * * *

SHRINKING AND STRETCHING.

The round cut upon the front or breast line of the foreparts should be carefully shrunk in with the iron and pressed back towards the fullest part of the breast. The round cut upon the pleat lines of the skirts should be treated in a similar manner, a linen stay cut upon the straight having been previously flesh basted on the inturns. The side-bodies should be slightly strained down at the hollows of the side and sidebody seams. The hollow of the waist seam over the hips, as well as the shoulder seams and front of armholes should also be judiciously strained out. The round on side seams over the blade bones should be worked in with the sewing, and pressed towards the front, nothing being left undone to preserve the straight line of the closing seam in the form cut.

* * * * * *

PUTTING IN CANVAS.

Before cutting the canvas it should always be thoroughly shrunk. The most effectual way is to sprinkle it with water, and thoroughly dry with a "screeching" hot iron. When cutting to the shape of the forepart, the front and inside edges should be arranged on the bias. The straight edge of the canvas should run with the crease row of the lapels.

* * * * * *

STAYS AND STAYTAPE.

The stays, when in position, should pull on the straight. In frock coats the lapels and fronts should be interlined with a slip of linen sufficiently wide to catch the holes and buttons. It should be inserted between the cloth and the canvas. The latter, by the way, should be cut away from the button holes previous to the basting on of the facings. The edges should be slightly steadied with stay tape. If bound edges are desired the canvas should be cut away from the edge the width of the binding when on, and the stay tape should be secured level with it. Thus arranged the edges of the canvas and stay tape *inside* is level with the edge of the binding *outside*, so that when finished and pressed, the fronts throughout are of uniform thickness. I prefer a "bridle" inserted at the crease row of all coats. It should be left sufficiently long to fasten on the crease row of collar. This bridle is best made of Silesia cut on the straight, or the selvedge edge of silk serges.

* * * * * *

POCKETS.

All pockets should be well secured by stays. "Bar" tacks are preferable to "private" tacks. In outside cross pockets inserted in such materials as Meltons and Beavers, the cloth in the course of wear often tears away from private tacks as the smallness of the stitch practically *cuts* the cloth beneath. "Twist," such as that with which button holes are worked, is better for "bar" tacks than sewing silk. The latter becomes "foxy" in wear. In overcoat pockets the flaps are best lined with cloth.

* * * * * *

HAIR CLOTH, PADDING, AND WADDING.

If hair cloth is used it should be slit at the top and front of scye, and cut right away at the gorge point. The edges should be secured to the canvas with a covering (laid on the flat, not bound) of soft material, such as is generally used for sleeve linings. The slits in the hair cloth should be forced open to agree with the stretching of the cloth beneath, after which they should be cased with soft material at each side.

* * * * * *

THE ARRANGEMENT OF BREAST FACINGS.

The breast facings should be cut to harmonize with the shape of the foreparts. The front edges and the portion covering the turns should be shrunk in with the iron previous to basting on. Any cuts that may be taken out ot the foreparts, should also be cut out of the facings.

* * * * * *

THE ADJUSTMENT OF LININGS.

All linings should be cut in the same shape as the outside of the garment, and should always be inserted easy in length. Neglecting to cut sidebody seams in the side linings, or darts corresponding with the waist cuts, cause wrinkles outside, the removal of which often puzzles the novice. The waist seam of the skirt lining should not be curtailed by a pleat. It is much better to have the fullness *scattered* to correspond with the amount of skirt sewn on. An expanding pleat should always be inserted at the closing seam of back. The back skirt both for appearance and fit should always be lined.

* * * * * *

SLEEVES AND CUFFS.

It is highly important that the sleeves should be basted together evenly, in the position cut. The slightest "twist" will produce "horse shoe" folds identical with those so frequently seen in trousers, which in the majority of cases arise from the same cause—improper putting together. In connection with sleeves I may add—although conscious of violating one of the unwritten laws of tailoring—that I could never see the advantage of having the seams of the linings fastened to the cloth. It frequently causes a contracted or "bubbly" appearance outside particularly objectionable. The cuffs, if not cut separately should be made to look and *feel* as though they were. To secure this effect the inside from the edge of the turn up to the stitching should be filled up with a strip of cloth. This strip should be cut even with the turn-up, after which the two edges should be softly serged together.

* * * * * *

PUTTING IN SLEEVES.

Previous to putting in the sleeves, the facing, wadding, and linings around the armhole should be cut level with the cloth. The pitching of the sleeves, or in other words the position of the fore and hind arm seams of the sleeve, is a point of great importance, that should never be left to the discretion of the workman. In the "Sectional System" the forearm pitch is located three quarters of an inch above the bottom of the scye, and the hindarm seam a quarter of an inch above the top of the side seam as cut. In putting in the sleeves the fulness should not be placed nearer than two inches to either the shoulder seams or forearm pitches. The sleeve should be held slightly steady across the top of the sidebody, and slightly easy at the hollow underneath. Never on any account put a pleat under the arm. Such a clumsy expedient is both untailorlike and unsatisfactory. The sleeves having been seamed in (always with elastic sewing silk, not thread) the seams should be carefully opened on the small end of the sleeve-board. The facings should next be secured to the opened seam with sewing silk, every stitch being left easy so that in the final pressing off and stretching there will be no fear of the stitches snapping. A small portion of white wadding should now be basted on the seam at the portion containing the fulness, after which the sleeve lining should be turned in about a quarter of an inch all round, and felled thickly but *not tightly* with sewing silk. After this has been done the sleeve head should be well pressed over the press-pad *from the inside*, as well as from the outside.

* * * * * *

CLOSING OR "MARRYING" A COAT.

The first point of importance in closing (or joining the back seams of a coat) is to insure that the two corresponding hip points are perfectly level. [The cutter should make it a rule to closely examine this feature, and be careful that he is not deceived by the hip buttons being apparently level, a deception produced by sewing on one of the buttons *below* the waist seam and the other *above* it.] The closing seam should be sewn with a tight stitch, and when pressing, care should be taken to avoid stretching it. To obviate this defect we have seen the edges of the sideseam slightly drawn in over the blades with the selvedge of a piece of silk serge. The top of the back neck from shoulder seam to shoulder seam should finally be checked against stretching, with a narrow strip of silk serge, cut on the straight.

* * * * * *

MAKING COLLAR.

Assuming that the under collar has been correctly cut, it will require much less stretching—or torturing—than many journeymen consider necessary. No collar, by the way, requires to be much drawn in on the crease row. Both the under collar (best when made of thin Melton) and the canvas, it may here be stated, should be cut on the bias.

The outside collar is best without a closing seam. The collar having been padded and stitched should be well pressed, the sewing on edge being slightly stretched across the centre of back, and the leaf edge over the shoulder seams. When the under collar is being covered the outside should be held on easy at the ends and also over the shoulder seams.

* * * * * *

PUTTING ON COLLAR.

The length of collar best to put on, depends greatly upon the peculiar cut of the coat. I have worked for masters and foremen in London who insisted upon fulling on the collar considerably, and straining out the neck to the verge of bursting, while again, I have worked for men who insisted upon what is known as "snug" collars. As the "Sectional System" is arranged, the collar should be cut exactly the same length as the neck, and when putting on should be held slightly easy at the gorge, while the shortness thus produced in front should be confined to within about one inch at each side of the crease row of the turn. For about one inch from the end of the collar seam the collar should be slightly held on. The collar seam is next opened (with a "spare") after which the ends are drawn, and the coat is ready for pressing off.

* * * * * *

PRESSING AND FINISHING OFF.

These operations are best performed with as little water as possible. The indiscriminate use of water by many journeymen is really unaccountable, unless as an old partner of mine used to say they have some personal grievance against the local Water Company. A clean press-linen, a good press-pad, and a well-heated iron are essential to good pressing. The damp rag should (with a few exceptions) never be used until the removal of gloss is required, when it should be well wrung out previous to using. The iron used for damping should only contain sufficient heat to generate steam. A coat should not be packed or sent home (if possible) until a few hours after it has been finished.

* * * * * *

The foregoing instructions, as will be observed, are inserted on the assumption that the coat is hand made, which apart from purely ornamental work, it most certainly should be. In the middle and lower class trades, it would be unreasonable to expect the detailed care above glanced at; but it must not be overlooked that it is just the particular working up there described, that constitutes the difference between artistic tailoring and the productions of the "slop-shop."

* * * * * *

EXAMINATION OF A FINISHED COAT.

In the first place the coat should be held up by the shoulder points, and the manner in which the back has been worked up noticed. In a well-made coat there will be no apparent length or bulging at the side seams, the round of which will have been worked towards the front. While the coat is still held up, notice if the hip buttons are level, and whether the back tack is properly sewn and placed, also if the back scyes are carefully worked in, and the hind-arm pitches level. The front of the coat must next be examined to find if the holes and buttons and the length of foreparts correspond. Examine the hang of the sleeves, and notice the working up of the edges. See that the facings are fastened back at the waist seam. Place the two hands inside the shoulders, and slightly strain the fronts of scyes outwards with the knuckles, when the shortness (if any) of the collar will be manifest. See that the linings are put in cleanly, that the pockets are sewn, that all the details are in accordance with instructions, and place the garment over the back of a chair, or hanger-up, for a few hours prior to packing.

A CLEARING UP.

HAVING now completed my labours, and brought the "Sectional System for Gentlemen's Garments" to a conclusion, I must endeavour to clear up one or two little matters that, in the interests of my pupils, I consider necessary.

In the first place, then, with regard to the—

WIDTH OF BACK.

It will be noticed that although in the instructions for measurement the width of the back stretch is given, no use is made of it, as in all cases the width of the back stretch is regulated by the line drawn from C to H.

I have omitted the application of the back stretch measure advisedly, as, so far as fit is concerned, it is a matter of no importance. A coat would fit just as well with a back width of 6½ inches as with the standard amount (for an 18 breast) of 7½ inches, providing that the necessary changes in the sleeves were introduced (see "Sleeve Problem," Plate 8)

From this statement it will be seen that the width of back stretch is simply dependent upon the style of the day; and for the present style the line from C, to H, will give the fashion width as accurately as it can be obtained by measurement.

If the Back Stretch is Desired Narrower or Wider than the amount supplied by the working of the system, the changes must be made locally. By this is meant that if—say, a wider back is required, the extra amount must be added to the width at the back pitch *after* the line C, H, and all the rest of the lines have been drawn, while if narrower the width must be reduced inside the normal line C, H.

This advice is necessary, as I have found some of my pupils increasing the distance from G to C, when a wide back is required, and decreasing it for a narrow one alterations that injuriously effect the general outline of the coat, when the change required is merely a local one.

* * * *

WIDTH OF BREAST.

All the diagrams in this book are arranged as though the garments were to be finished with raw edges. If the edges are to be turned in, the necessary addition must be made all through. I have written this before, but it is necessary to repeat it as I have found pupils cutting the front edge net, regardless of the fact that seams and turnings in are required.

* * * * * *

MEASURING UP PATTERNS.

As explained on page 61, patterns cut by the Sectional System will measure up around the shoulders the same amounts as the actual shoulder measures taken over the body. In applying the measures to the completed draft, the student will probably find, on the first attempt, that the pattern may appear slightly larger than the measure. This will be owing to the fact that he measures the coat in a direction more curved than that taken by the tape in measuring the body. If the student places the tape (which should always be a narrow one) over the shoulders of one of his companions upon whom he may experiment, he will notice that after passing over the shoulder it takes the shortest direction possible to the front of the scye, from which point when carried across to the back seam it takes its course slightly above the back curve of the scye. He will also notice that at the front of the scye the tape creases or breaks along the middle, one half of its width appearing on the fore-part and the remaining half on the sleeve.

The pattern should be measured up in exactly the same direction—viz., from the starting-point and over the shoulder in a direct line to the front of scye, at which point half of the tape must be allowed to project inside the scye circle. The tape must now be carefully directed around the curve and carried across slightly above the curve of the back scye to the starting point.

As this is an important matter I have given the instructions as precisely as possible, more particularly as the small diagrams given on page 61 show the measures in too curved a direction.

—— The End. ——

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